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**NEWS: AP CAMERA
OF THE YEAR 2011**

Saturday 5 February 2011

amateur photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

www.amateurphotographer.co.uk

**AP
2011**



**DON'T MISS
ROUND ONE**
PAGE 27

Amateur Photographer of the Year 2011

**SHOOT MISTY
LANDSCAPES**

AP reader shares
his processing secrets

READER TIPS

PAGE 22

**CAN THIS AF REALLY BE
FASTER THAN A DSLR'S?**

Panasonic GH2's amazing touch-focus
screen in action



**FULL AP
LAB AND
FIELD TEST**

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05

£2.60



HOW TO MAKE...

PAGE 20

A DIGITAL POLAROID

Tricks to enhance your pictures

MEET THE TEAM

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**MONKEYS,
FAST CARS
AND ROCK 'N' ROLL**

Meet AP's new deputy editor



UP BEFORE DAWN.

DRIVE MILES TO THAT PERFECT LOCATION.

CHECK THE LIGHT METER.

SET THE F/STOP.

FIND THE ANGLE.

WAIT FOR THE MOMENT.

HOLD YOUR BREATH.

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Amateur Photographer For everyone who loves photography

IT IS actually quite hard to determine whether or not you are any good at taking pictures. In moments of strength, one's own opinion might be all that is needed, but more often than not a third party's point of view will be required. If you are lucky, you have someone who is frank and honest, and who is happy to explain clearly why your latest masterpiece does or doesn't work. If you are not, you have indifferent people, who say, 'Yes, dear, that's lovely'.

It's one thing to have an honest opinion expressed, but quite another to find an honest opinion you respect. When the honest answer is not one you want to hear, one has to question whether the outcome is flawed or just making the wrong sounds

in your ears. Negative feedback is not always easy to swallow, and when the reliability of the source is in question a state of uncertainty returns.

Competitions are a good way of measuring just where you are at: independent eyes shuffle everyone into order. As an amateur, there are few competitions better suited to you, or set to inspire your progress, than the Amateur Photographer of the Year 2011. Supported by Canon, the first round is announced on page 27.



Damien Demolder
Editor

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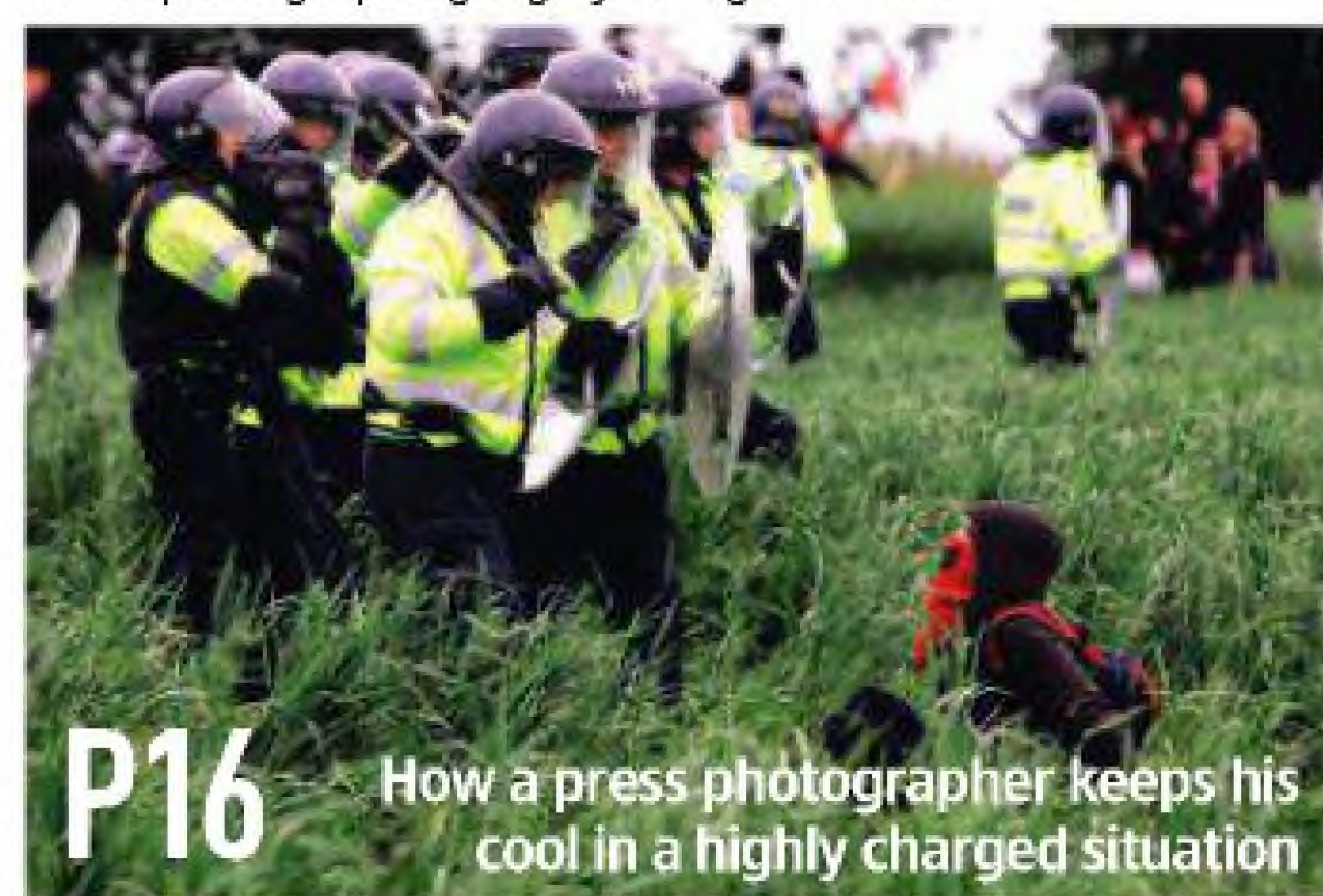
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© CATHAL MCNAUGHTON

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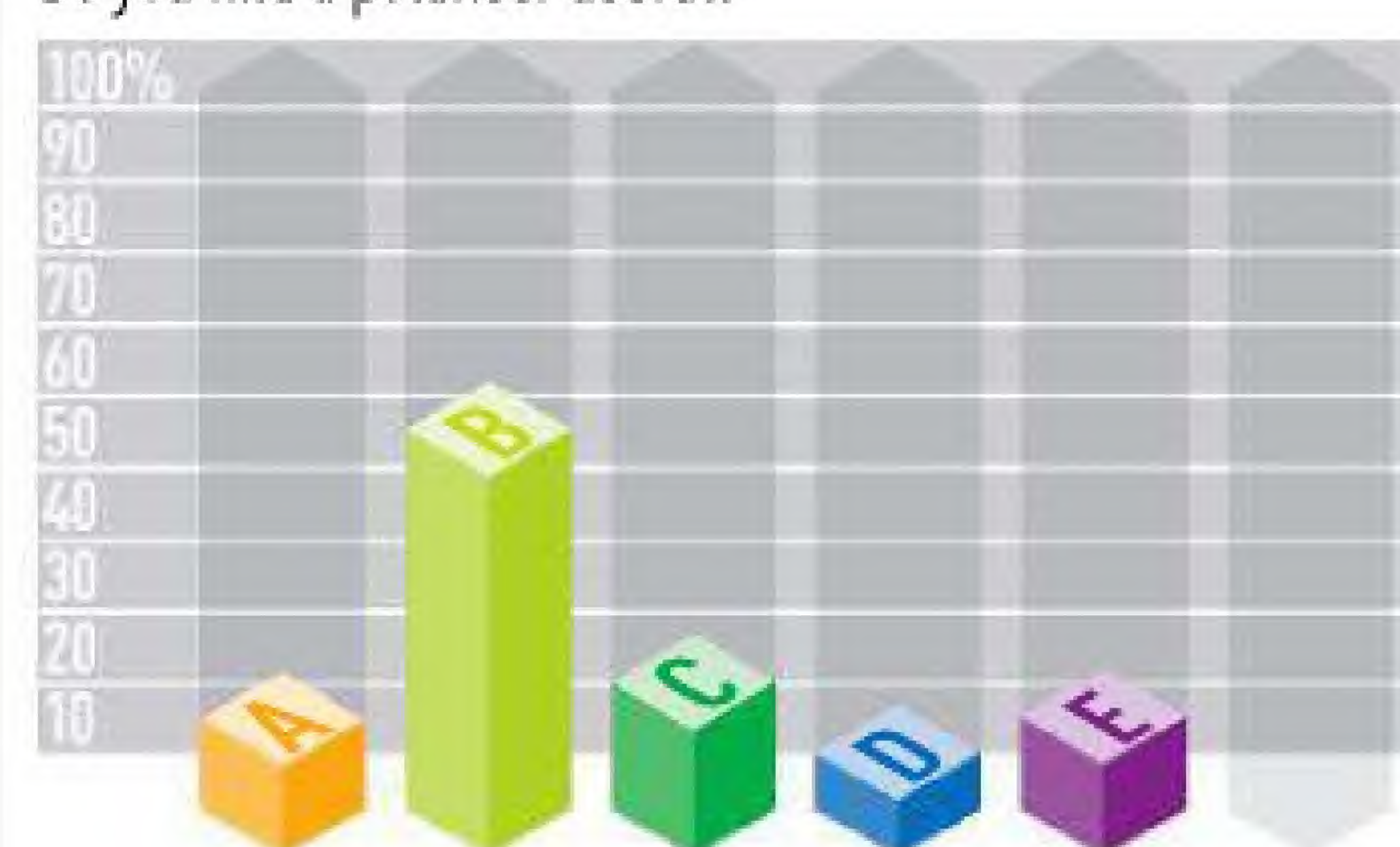
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It's the first round of our Amateur Photographer of the Year competition 2011 and we've fantastic Canon prizes on offer – plus there's the chance to win an overall top prize of £5,000 worth of Canon equipment

THE AP READERS' POLL

IN AP 22 JANUARY WE ASKED...

Do you find a polariser useful?



YOU ANSWERED...

A Yes, more than ever	12%
B Yes, just as before	52%
C Yes, but not as much as I used to	17%
D No, not any more	7%
E I've never used one	12%

THIS WEEK WE ASK...

Are you a photo competitions sort of person?

VOTE ONLINE www.amateurphotographer.co.uk

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© IAN WEBB

Find out how to create moody atmospheric images

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Edward Burtynsky's documentary work explores the dilemma between humankind's desire for progress and the damage being done to our planet in pursuit of it. David Clark examines his career so far

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
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APNews

News | Analysis | Comment | PhotoDiary 5/2/11

For fine-art paper we designed a new mechanism that accepts feeding from the front

New enthusiast printer from Epson, page 7



• Canon DSLR triumphs • EOS 60D named Product of the Year

CANON 60D WINS PRESTIGIOUS AP AWARDS TITLE

CANON'S EOS 60D digital SLR has scooped the Amateur Photographer Product of the Year 2011 award.

Fending off stiff competition from Sony's Alpha 850 and Nikon's D7000 DSLRs, the EOS 60D was also voted Enthusiast Camera of the Year at the annual awards ceremony, hosted by AP Editor Damien Demolder.

Announcing the winner at an industry-packed ceremony in central London, Damien said: 'We had to determine which product would bring the AP reader the most benefit, and which would be most likely to deliver complete satisfaction.'

AP's product reviews assess a wide range of characteristics, from handling to colour reproduction.

AP's technical team praised the 'combination of a high-resolution sensor, its host of advanced features, excellent handling and first-rate image quality'.

Announced in August 2010, the 18-million-pixel DSLR was pitched between the Canon EOS 550D and EOS 7D, and replaced the two-year-old 15.1-million-pixel EOS 50D.

Squarely aimed at photography enthusiasts, it uses the same sensor as that found in the 550D and borrows its low-pass filter from the higher-end 7D.

Marketed as more than a simple upgrade, the 60D boasts Full HD movie recording

(1920x1080 pixels), plus a 3in vari-angle LCD screen carrying a resolution of 1.04 million dots.

At its launch, Canon claimed that the 60D is more weatherproof than the 50D, although not on a par with its 7D sibling.

Key differences over the 550D include in-camera raw image processing, allowing photographers to edit settings such as brightness, contrast, white balance and chromatic aberration, and to save the file as a JPEG.

A built-in Speedlite flash transmitter allows control of Groups A and B Speedlite flash, according to Canon.

Other features include Basic +, a new function that allows photographers, via the menu, to add their own creative touch to images, such as daylight, cloudy or sunset effects.

Meanwhile, preset picture styles include vivid, soft, warm and monochrome, and users can also select the image aspect ratio from a choice of 3:2, 4:3, 16:9 and 1:1.

Post-capture creative filter options include grainy black & white, soft focus and toy camera – an effect that alters the colour bias of an image.

To aid handling, the 60D sports a



redesigned body combining an 'ergonomically enhanced, curved shape with a new button layout', said Canon. This is designed to help photographers change settings more easily.

Canon added a quick control button for instant access to the most common settings and playback controls.

Meanwhile, a horizontal electronic level can be displayed on the live view screen or in the camera's viewfinder, to help when composing landscape photographs.

Equivalent ISO sensitivity ranges from 100–6400 (expandable to 12,800) and a shooting speed of 5.3 frames per second is possible (slightly lower than the 6.4fps on board the 50D, however).

The 60D also inherits the iFCL metering system of the 7D and uses a 63-zone dual layer sensor.

There were 18 categories for the 2011 awards, 15 of which are for excellence in product design and function, two for outstanding people of our time and a further category for good retail service.

The Amateur Photographer Awards have recognised the best photographic equipment for 35 years.

One Whitehall Place was the venue for this year's awards presentations. The full list of winners will appear in AP 26 February.

SNAP SHOTS

● The Photo Marketing Association (PMA) is drawing up plans to launch a UK trade conference and show, to be held in London in May. PMA UK's director Nigel McNaught said the event will be aimed at photographic retailers, manufacturers and suppliers, and be 'more widely embracing' than PMA conferences held in recent years. Although it will be more of a conference than a trade show, it will aim to attract high-profile speakers and cover the 'nuts and bolts of retailing'. It will include seminars and workshops on specific aspects of the photographic industry. Asked whether it will be open to the public, McNaught said this is not something PMA is currently looking at. PMA members – who include major players in the UK photo industry – will be contacted shortly, although a date and location have yet to be finalised. PMA last staged a UK show in 2007.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

XMAS BOOST FOR JESSOPS AS ONLINE SALES SOAR

JESSOPS says its online sales shot up '94%' in 2010, while total like-for-like sales over Christmas rose by 3% compared to the previous year. The news comes as Jessops announces plans to open ten new stores and upgrade 85 others.

Total sales at Britain's largest photography chain rose 2.2% for the six-week period to 9 January 2011

and 4.4% for the last quarter of 2010.

Chief executive Trevor Moore said: 'While we anticipate tough market conditions to remain in 2011, we are confident that our proposition will continue to appeal to our growing customer base.'

Moore added: 'Since the business was restructured in September 2009, the new management team has worked

hard to deliver a strong performance based on choice and service, tailored to our customer base.

'We maintained leading market shares in DSLR and lens product categories over the period, while our new store format has widened the appeal of our offer.'

Jessops attributes the growth in online sales partly to customers being able to access the 'collect@store' service, where products can be picked up at a convenient location.

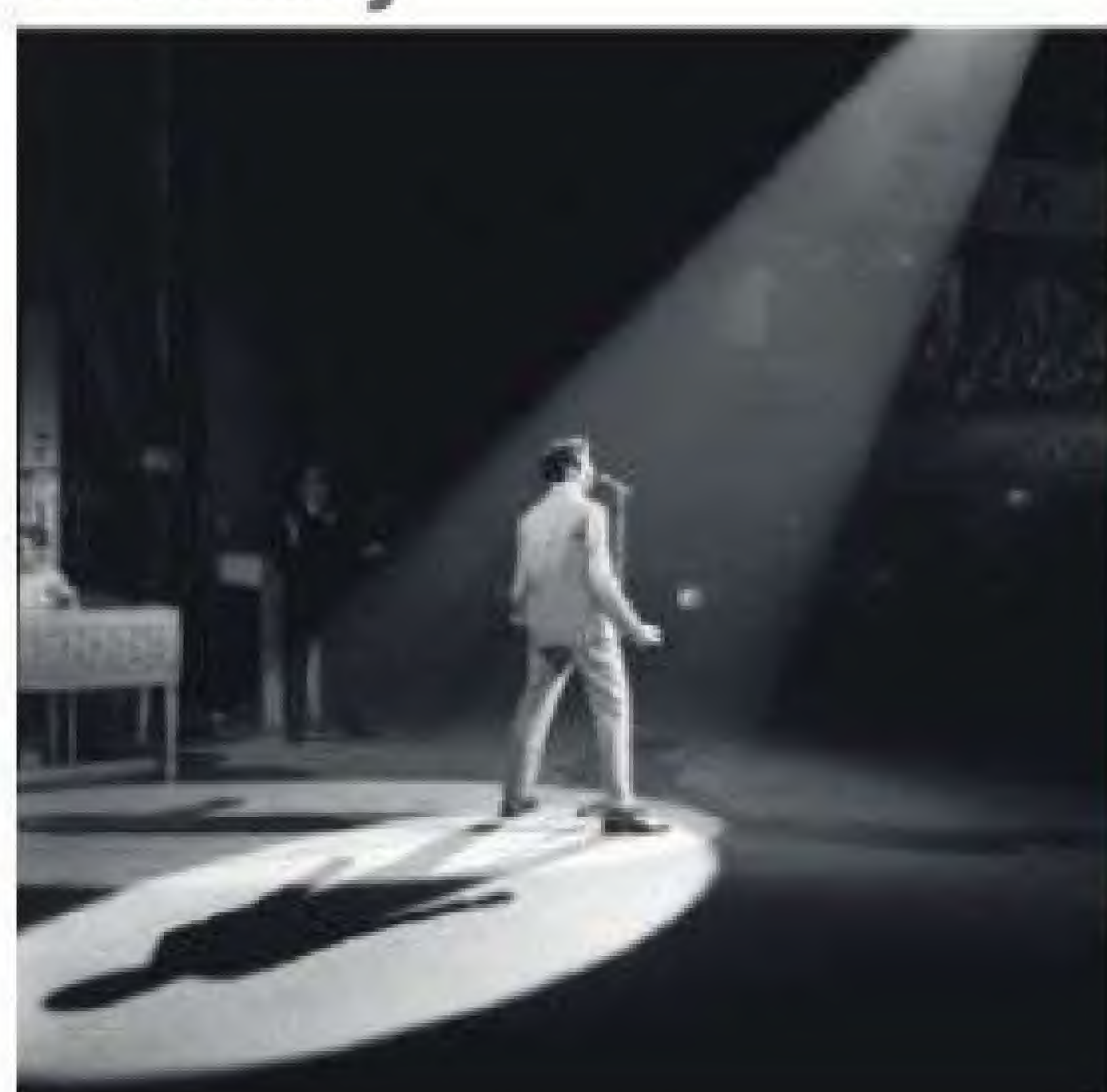
A week of photographic opportunity

PHOTODIARY

Wednesday 2 February

EXHIBITION The Birth of British Rock: Photographs by Harry Hammond, until 10 April at the Lowry, Salford Quays, Manchester M50 3AZ. Tel: 0843 208 6005.

DON'T MISS Carpets of snowdrops promised at Stourhead, near Mere, Wiltshire. Tel: 01747 841 152. Visit www.nationaltrust.org.uk.



© HARRY HAMMOND

Thursday 3 February

EXHIBITION Convulsive Beauty: Surrealist Photography and its Legacy by photographers including Brassai and Man Ray, until 5 February at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com. **EXHIBITION** Wildlife Photograms by Peter Anderson, until 5 February at The Book Club, London EC2A 4RH. Tel: 0207 684 8618.

Friday 4 February

EXHIBITION Robert Mapplethorpe: Night Work (curated by the band Scissor Sisters), until 19 February at Alison Jacques Gallery, London W1T 3LN. Tel: 0207 631 4720. Visit www.alisonjacquesgallery.com.

EXHIBITION A Celebration of Kodachrome, until 10 February at AOP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit <http://home.the-aop.org/>.

Saturday 5 February



© JAMES MORRIS

EXHIBITION James Morris: A Landscape of Wales at Ffotogallery, until 26 February at Turner House, Penarth CF64 3DH. Tel: 02920 341 667. Visit www.pierhead.org.

EXHIBITION Catwalking by Chris Moore, until 18 February at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST.

Tel: 0191 227 4424. Visit <http://www.northumbria.ac.uk/universitygallery/>.

Sunday 6 February

DON'T MISS Chinese New Year celebrations at Trafalgar Square, Shaftesbury Ave and Chinatown, London, from noon-6pm. Visit www.londonchinatown.org.

EXHIBITION Under Gods: Stories from Soho Road by Liz Hingley, until 26 February at Wolverhampton Art Gallery, Wolverhampton WV1 1DU. Tel: 01902 552 055. Visit www.wolverhamptonart.org.uk.

Monday 7 February

EXHIBITION The Best View of Heaven is from Hell by Bran Symondson, until 20 February at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850. Visit www.idea-generation.co.uk. **EXHIBITION** Invitation to the Ballet, exhibition about the Royal Ballet, until 6 March at The Lowry, Manchester M50 3AZ. Tel: 0843 208 6000. Visit www.thelowry.com.

Tuesday 8 February **LATEST AP ON SALE**

EXHIBITION Raising Dust, Encounters in Relational Geography by various photographers, until 20 February at Calvert 22, London E2 7JP. Tel: 0207 613 2141. Visit www.calvert22.org. **EXHIBITION** Northern Exposures by Magnum photojournalist Chris Steele-Perkins, until 24 February at Galleries Inc UK, Newcastle upon Tyne, NE1 3PL. Tel: 0191 227 4424. Visit www.northumbria.ac.uk.

EVF-dependent SONY 500MM F/4 G LENS HINTS AT PROFESSIONAL SLT FUTURE

SONY is set to incorporate on-barrel control buttons in new lenses that extend the range of features that can be accessed without use of the camera menu system.

The prototype 500mm f/4 G lens went on show at the Sony stand at the Consumer Electronics Show (CES) in the United States.

It features a Direct Manual Focus (DMF) control that, when accessed, presents the user with a 15x magnified view of the scene to be photographed, to assist in ensuring focus is accurately placed.

This is a feature that can only be possible in cameras designed with electronic viewfinders, so its incorporation in a professional lens such as this suggests that all future Sony Alpha cameras, including the replacement for the Alpha 900, may be designed as SLT (single-lens translucent) models with electronic viewfinders.

It is possible that the same feature could be used with a live view function reading



directly from the sensor, but current Sony optical viewfinder cameras do not work in that way.

The control panel mounted on the lens allows the user to switch on and off a lens-based AF confirmation bleep, as well as offering dual-focus distance limiters – a standard choice between a full range and a limited range of 0.6m to infinity, and a new choice between 'near' and 'far' modes.

Sony has yet to announce availability and pricing for this lens, but it is likely to be released at the same time as a replacement for the Alpha 900 is announced.

HIGH-SPEC ZOOM AND FLASH

WE SHOULD expect a new high-specification standard zoom lens to be released by Sony this year to partner its anticipated replacement camera for the Alpha 700. The prototype model of the Alpha body on show at CES had a wide-barrelled but unmarked lens mounted on it. From the dimensions we might expect it to be in the range of 16-80mm, which would translate to 24-120mm in 35mm terms once the APS-C sensor is taken into account. Now that all new Alpha models will be fitted with autofocus in movie mode, we should expect this new lens to be equipped with a supersonic motor for near-silent operation when changing focus while video is being recorded. The company also showed a new Quick Shift Bounce flash unit, said to be lined up to replace the current 42AM model. Featuring wireless commander functionality, the new gun is likely to have a guide number of around 43m @ ISO 100 and will probably be launched to coincide with the release of the Alpha 700 replacement. **Damien Demolder**



SNAP SHOTS

● Leica has urged professional photographers to enter this year's Leica Oskar Barnack Award, which offers the winner an M9 kit, plus €5,000. An M9 and a lens is also up for grabs to the winner of the Newcomer Award, a category open to all prospective professionals. Judges will be looking for a series of up to 12 images in which the photographer 'perceives and documents the interaction between humans and the environment with acute vision and contemporary visual style – creative, unobtrusive and groundbreaking.' For details visit www.leica-oskar-barnack-preis.de.

● Canon has announced a clutch of PowerShot compact cameras, headed up by the 16MP A3300 IS. Due on sale in February, priced £149, the A3300 IS features a 28mm wideangle zoom lens, 3in screen and HD (720-pixel) movie mode. Also due for release are the 14.1MP A3200 IS (due in February, priced £129) and A2200 (due this month, price TBA), 12.1MP A1200 (out in March, price TBA), and 10MP A800 (due in February, priced £79).



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com



Stylus Photo R3000 'doubles' ink capacity

NEW ENTHUSIAST PRINTER FROM EPSON

EPSON UK has confirmed that its latest A3+ photo printer, the Stylus Photo R3000, will go on sale from the end of March, priced £699.99.

Aimed at professional photographers and advanced amateurs, key features include automatic switching of standard photo and matt black inks, and a front-loading, fine-art paper feed designed to remove the need for space behind the printer.

Taisuke Okawa, from Epson's Planning Department, said engineers designed 'high-capacity' (25.9ml) ink cartridges that more than double the capacity of the firm's current ink cartridges, by '2.3 times'.

'For fine-art paper we designed a new mechanism that accepts feeding from the front and also allows us to keep the printer's footprint small.'

The R3000 uses three densities of black. The standard photo or matt black can be switched automatically by the printer to

suit the media used – along with light black and 'light light black' to create 'true black & white images'.

Epson claims the combination of blacks eliminates colour casts and creates a 'smoother tonal range, with a natural look perfect for portraits'.

Epson UK business manager Neil Wilson added: 'The R3000 allows customers to choose their own black & white tonality – from warm to neutral cool – and adapt it to suit individual tastes.'

'These settings can be customised and saved, as we designed the R3000's print driver to be easy to use.'

The R3000 uses an eight-colour UltraChrome K3 with vivid magenta inkset.

Other features include a 2.5in colour LCD screen, Wi-Fi connectivity and a droplet size of 2pl.

An optimised resolution of 5760x1440 dpi is possible, claims Epson.

FACEBOOK USERS 'BREACH COPYRIGHT'

FACEBOOK users breach copyright – and deprive professional photographers of revenue they are entitled to – by posting images plucked from the internet without permission, warn legal experts.

Professional photography is 'creeping onto social network sites more and more with a growing number of people using professional shots as their profile picture, in shared wedding albums or even submitted as competition entries', claims In Focus, a photography insurance provider that works with photographers across the UK.

Keith Arrowsmith, intellectual property and media partner at law firm Ralli, said: 'I have been involved in cases where consumers have been faced with demands for hundreds of pounds of licence fees after unwittingly

using unauthorised photos online.'

'There is a certain amount of naivety regarding what can and can't be used without permission.'

'The facts speak for themselves, however, and people get into trouble for using images they have found online without seeking prior permission.'

Steve Hewlett, a director of In Focus, added: 'People mustn't presume they can do what they like with professional images; permission must be sought.'

'You can't just take a photographer's work off their website or online proofing albums – it lowers the value of their work.'

'Photographers are entitled to ask Facebook users to remove their images and take legal action if they refuse.'

FORMER APOY WINNER DIES AT 81

AS WE briefly reported last week, renowned photographer Tony Boxall, who died aged 81, won Amateur Photographer of the Year in 1969, among many other accolades.

Tony, whose work was most recently featured in AP in 2008, died at his home in Horley, Surrey, just before Christmas.

His son Colin told the *Surrey Mirror* newspaper: 'He never stopped. Every day he got up and found a new challenge. He was always trying to do something different.'

Colin said his father, who picked up 400 awards and leaves an archive of around 20,000 images, had been taking pictures of snow at his home on the morning he died.

Speaking to the *Independent* newspaper in 2007 – for an article about how to make cash from your hobby – Tony said: 'I gave myself a project of photographing true Romany gypsies from 1964 to 1969 and ended up with 3,000 pictures.'

'I sat on them for years and then I started selling them to picture libraries. I think I've made around £70,000 from my hobby so far.'

Last November, Tony launched an autobiography, entitled *Negative to Positive*, which he dedicated to his wife Eve, who died in 2009.

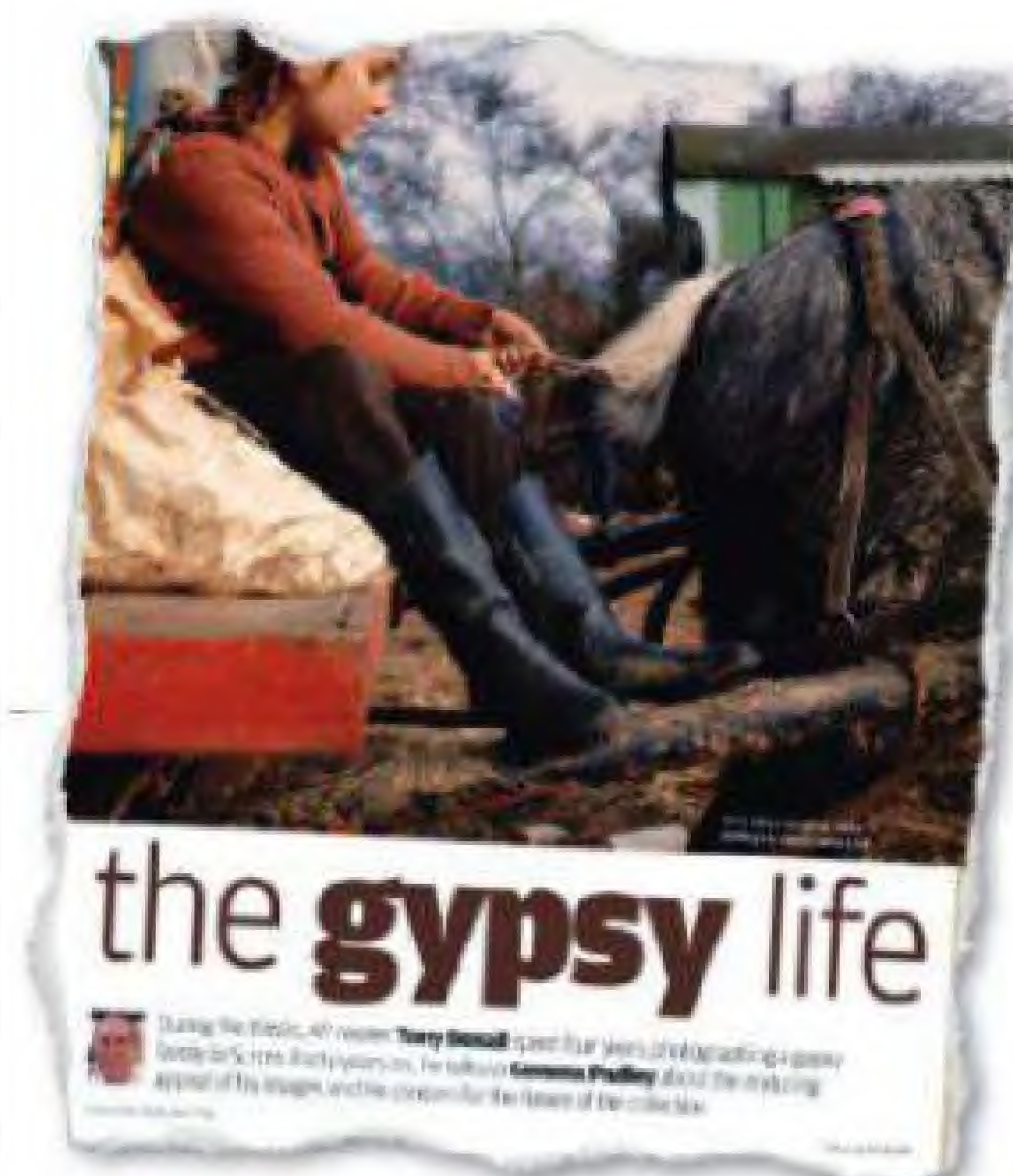
Speaking about the four-year gypsy project to AP's Gemma Padley in 2008, Tony said he used two Mamiya C33 cameras, one loaded with colour film, the other with black & white.

'In the winter, I'd come back absolutely frozen with ten rolls of film that I'd spend hours developing. I'd go into a darkroom in the evening and stay there until one or two in the morning.'

Tony's project came about when he met a local gypsy by the name of Jim Vincent. At the time, Tony was chairman of Horley Camera Club.

Shortly before he died, six years ago, Jim had asked to be buried with a copy of Tony's book of gypsy images.

'I thought this was a wonderful compliment,' Tony recalled at the time.



AP
THIS
WEEK
IN...

1893

A certain Mr John Salt of Sunderland had a word of warning for AP readers: 'Caution to my brother photographers,' he wrote. 'A person about thirty years of age called on me and said he was an operator, and was dying of want. I fed him and gave him work to do, for which I paid him last Saturday. After, he put his hand in the till and stole other things. Should he call on you, he wore spectacles, a light moustache, white front, black pilot top coat, blue serge suit, gives the name William Morris. If he should call, please send me a telegram.'

FEBRUARY 3, 1893.

THE AMATEUR PH

We have had numerous enquiries as to the new club, and must take this opportunity of stating that at present the promoters do not feel at liberty to lay any definite proposal before the photographic public. Although we hope within the next week or two to enter fully into the scheme, we may state that the main ideas are:—(1) A central and permanent home; (2) all interested in photography shall be eligible for membership; and (3) a low subscription. The idea has been so well received both by existing institutions and all the leading men in photography, that it promises to be a sound affair.

MR. JOHN SALT, of 11, New Arcade, Sunderland, writes as follows:—"Caution to my brother photographers. A person about thirty years of age called on me and said he was an operator, and was dying for want. I fed him and gave him work to do, for which I paid him on last Saturday. After, he put his hand in the till, and stole other things. Should he call on you, he wore spectacles, a light moustache, white front, black pilot top coat, blue serge suit, gives the name William Morris. If he should call, please send me a telegram."

We have received yet another warning with regard to the Sale and Exchange column, and our readers are warned that a Mr. Shipman, who has not satisfied those with whom he has had dealings in the past, is now attempting to carry on business under the name Douglas Nicholls, Wilton Road, Ilford. Although we have refused and shall still refuse any advertisements from this man, we again strongly warn our readers to insist on

SNAP
SHOTS

● A 27-year-old photographer has won a Canon EOS-1D Mark IV DSLR in the Open Shutter awards, a competition dedicated to High Definition (HD) DSLR movie-making. CJ Clarke, who works as picture editor for the charity Save the Children, triumphed with his movie *Mother and Daughter*. The event, organised by the British Journal of Photography (BJP), is billed as the first competition dedicated to HD DSLR videos. Clarke shot the movie using a Canon EOS 5D Mark II and produced it for the charity School Home Support. To see the video, visit <http://www.cjclarke.com/films/shs/shs.html>.

● Four photographers have been shortlisted for the €30,000 Deutsche Börse Photography Prize 2011. They are Thomas Demand (Germany), Roe Ethridge (USA), Jim Goldberg (USA) and Elad Lassry (Israel). The annual competition aims to reward a photographer who has made 'the most significant contribution, in exhibition or publication format, to the medium of photography in Europe between 1 October 2009 and 30 September 2010'. The winner will be announced on 26 April.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmmedia.com



Lumix range expanded

PANASONIC ROLLS OUT
SIX NEW COMPACTS

PANASONIC has bolstered its Lumix stable with six new models due out in March.

The Lumix DMC-FS37 and DMC-FS35 are a pair of new 16.1-million-pixel cameras, each sporting a 28mm-224mm Leica DC Vario-Elmar zoom (35mm viewing angle equivalent).

The FS37 sports a 3in monitor, while the FS35 (above) features a 2.7in screen.

Also unwrapped are the 14.1MP DMC-S3 and 12.1MP DMC-S1, a newly designed range aimed at beginners. Features include a 28-112mm wideangle Lumix DC Vario lens and Venus Engine VI image processor.

Finally, the FS series

is boosted with the arrival of the 16.1MP DMC-FS18 (below) and 14.1MP DMC-FS16, each kitted out with a Leica DC Vario-Elmar 28-112mm equivalent lens.

Panasonic claims that the FS16 has a shutter-release time lag of 0.006secs.

All models have a top ISO of 6400 in high sensitivity mode.

Prices have yet to be announced.



SURGE IN SYSTEM CAMERA SALES

AT THE time of writing, UK consumers were expected to have snapped up 10% more interchangeable-lens cameras, which includes DSLRs and compact system cameras (CSCs), in 2010 than in 2009, as retailers gave more shelf space to this market last year.

In 2009, retailers stocked, on average, around six SLR cameras and between one and two compact system cameras (CSCs), according to market research firm GfK.

Latest figures show that retailers stock an average of nine SLRs and around five CSCs – a near doubling of shelf space devoted to these cameras.

Sales of interchangeable-lens cameras grew by a third during September and October 2010.

'Most stores now have a greater selection of changeable lens cameras than has ever been the case before,' writes GfK spokesman Matt Gibbs.

'Compact system cameras have obviously been one of the main stimuli behind the current growth rates, although it's worth pointing out that both SLR and CSC are currently in growth compared to 2009.'

Gibbs said that growth in high-street shelf space and a rise in consumer demand signals a 'vote of confidence from all sides for this product category'.

Club news from around the country

CLUBNEWS

KIDLINGTON CAMERA CLUB

To celebrate its 50th anniversary, the club plans to host a talk by renowned landscape photographer Joe Cornish on 20 April at 7.30pm. Tickets cost £10. For details visit www.kidlingtoncamerclub.co.uk.

PHOTOIMAGO

Photoimago, a group of six photographers with a 'diverse approach to image making', will stage an exhibition from 19 March-17 April. Entitled First View, it will take place at The Stables Gallery, Hall Place and Gardens, Bourne Road, Bexley, Kent DA5 1PQ. Entry is free. Tel: 01322 526 574. Visit www.photo-imago.co.uk.



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APReview

The latest photography books, exhibitions and websites. By Audley Jarvis



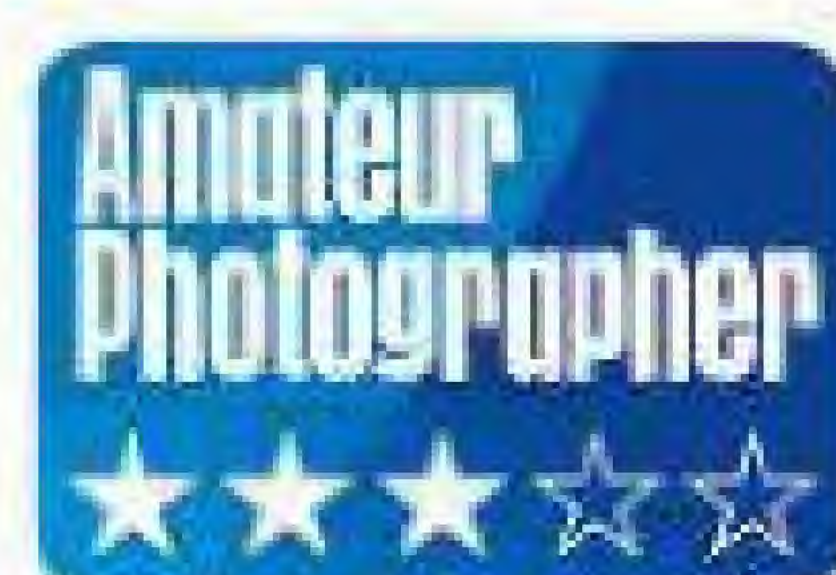
BOOK



© CRAIG SEMETKO

Unposed

By Craig Semetko.
Foreword by Elliott Erwitt. teNeues Publishing, hardback, £35, 96 pages, ISBN 978-3-8327-9420-0



AS A self-confessed disciple of Cartier-Bresson's 'decisive moment', Semetko's photography delivers spontaneous moments of ordinary lives with a humorous twist.

As the title suggests, *Unposed* is a collection of candid black & white images that play on the relationship between subject and location and, where there is more than one subject, between the various subjects. Semetko's playful juxtapositioning lends the book an irreverent tone not a million miles from that of Martin Parr, although more subtle and lacking deliberate kitschiness.

While the narrative behind some images is easier to comprehend than others, the quality of photography is consistent. And there's no doubting the keenness of Semetko's eye, nor his predilection for the left field and quirky.

As Magnum photographer Elliott Erwitt notes in his foreword, 'Semetko is the essential photographer. That is, one who sees what others could not have seen.'



© CRAIG SEMETKO



© CRAIG SEMETKO



WEBSITE

www.lightstalking.com



AS AN online magazine dedicated to providing solid technique advice and inspiration, Light Stalking offers something for photographers of all abilities and persuasions.

As the blog's founder and editor Rob Wood explains, the site is dedicated to 'beautiful photography and the photographers who produce it', with an emphasis on keeping things 'fun'.

Accordingly, the site is neatly laid out and easy to navigate without any excess page clutter or overly intrusive advertising getting in the way. From the home page there are numerous links to technique features and aggregated galleries, respectively produced and sourced by the in-house Light Stalking team. These range in subject matter to cover everything from still-life to boudoir photography. Technique features are concise, well written and user-friendly on the whole. The photographs that accompany them are of a consistently high standard and sourced predominantly from Flickr, with full credits given to the original photographer.

In addition, there's also a lively and down-to-earth community section where photographers can swap tips and critique each other's work via the forums. Overall, it's an admirably down-to-earth and inspirational blogsite that's well worth adding to your bookmarks bar.





EXHIBITION

Dogs/Gods

By Tim Flach. Until 26 February.
Lucy Bell Gallery, 46 Norman Road,
St Leonards-on-Sea TN38 0EJ. Open
Wed-Sat 11am-4pm. Tel: 01424 434 828.
Website: www.lucy-bell.com.
Admission free

SHOWING original material from Tim Flach's recent book of the same name, this exhibition offers the chance to get close to some of the best images from a body of work to which we awarded five stars (Review, AP 22 January).

Shot with a nod and a wink to the world

of fashion photography, Dogs/Gods features man's best friend as you've never seen it before – dramatic lighting and unusual angles combining to produce an eye-popping collection of images.

The exhibition will feature more than 20 images, some 2m wide. From the dreadlocked coat of the puli to the purple tongue of the chow chow, some of Flach's canine images will delight, while others – such as dogs with overly stylised coats or even dyed fur – are guaranteed to provoke thought if not a little rising anger.

Given its quality and originality, this is an exhibition we can't recommend enough.



BOOK

Mug Shots:

An Archive of the Famous,
Infamous and Most Wanted

By Raynal Pellicer.
Abrams & Chronicle, paperback, £12.99,
287 pages, ISBN 978-0-8109-9612-0



DETAILING the development of the anthropometric photo, *Mug Shots* is a well-researched and interesting read, especially for those with an interest in criminality.

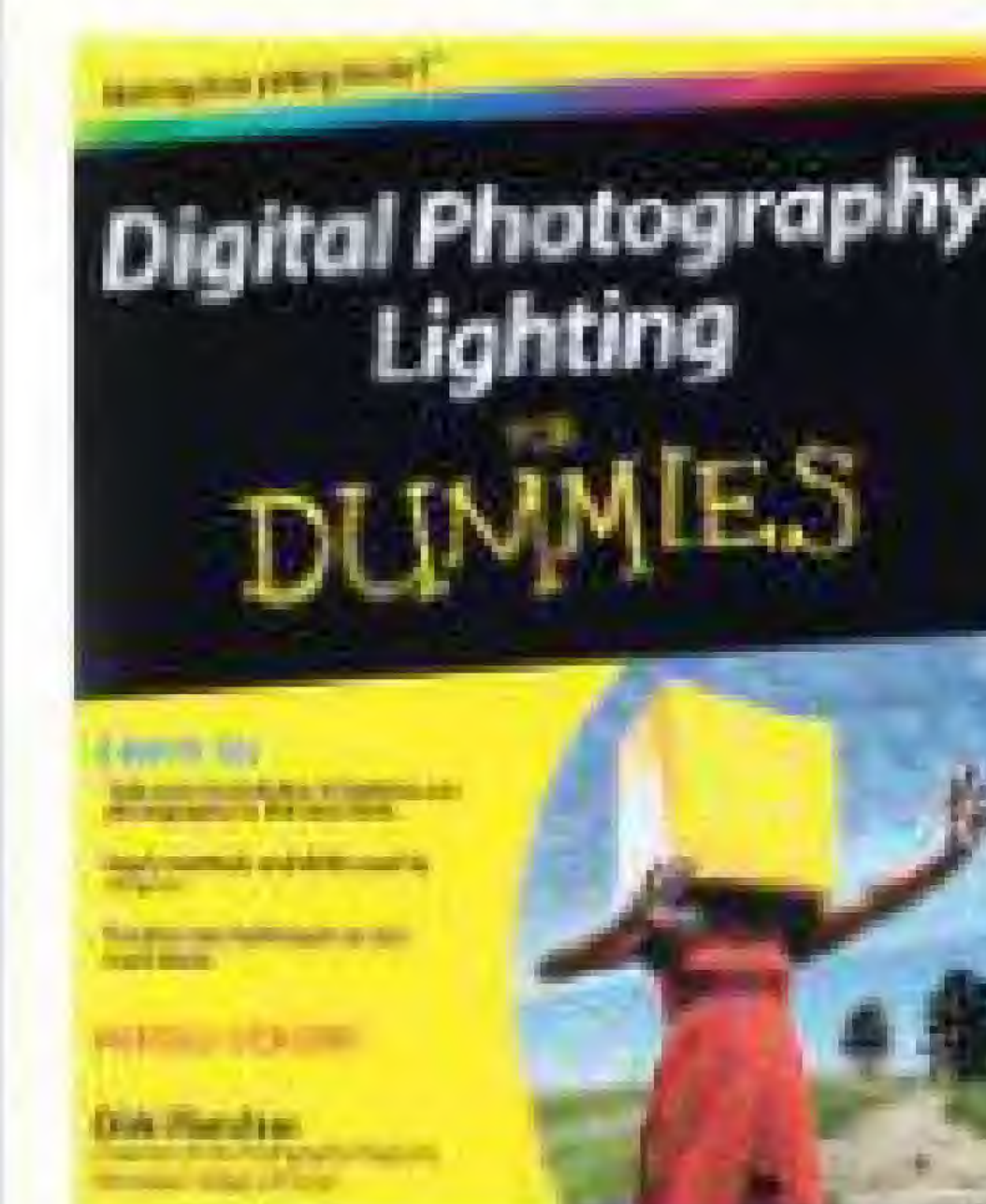
The first prisoner portraits were taken in France in the 1870s, which led to the development and standardisation of

anthropometry by French photographer Alphonse Bertillon. While this is touched upon at the start, the bulk is given over to the acts and deeds of the criminals, suspects and activists in the photos.

Anyone hoping for a collection of embarrassed modern-day celebrities will be disappointed – there are no sheepish-looking Hugh Grants or Lindsay Lohans. Instead, *Mug Shots* focuses its attention primarily on criminals, activists and deviants from the first half of the last century. In fact, OJ Simpson's well-known 1994 mugshot is about as contemporary as it gets. Overall, while it's an interesting read and at times visually arresting, we wouldn't recommend it for its photographic merit alone.

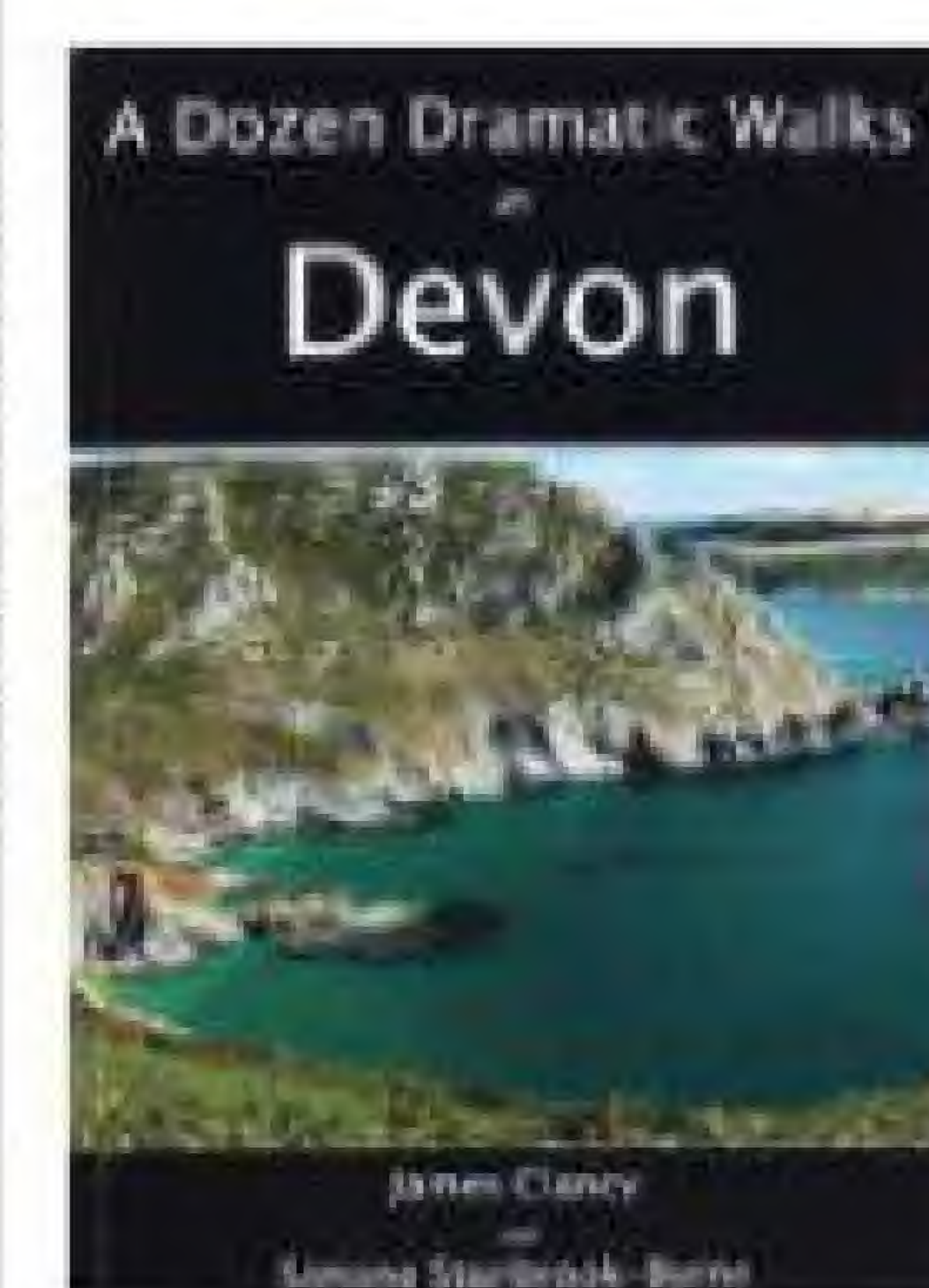
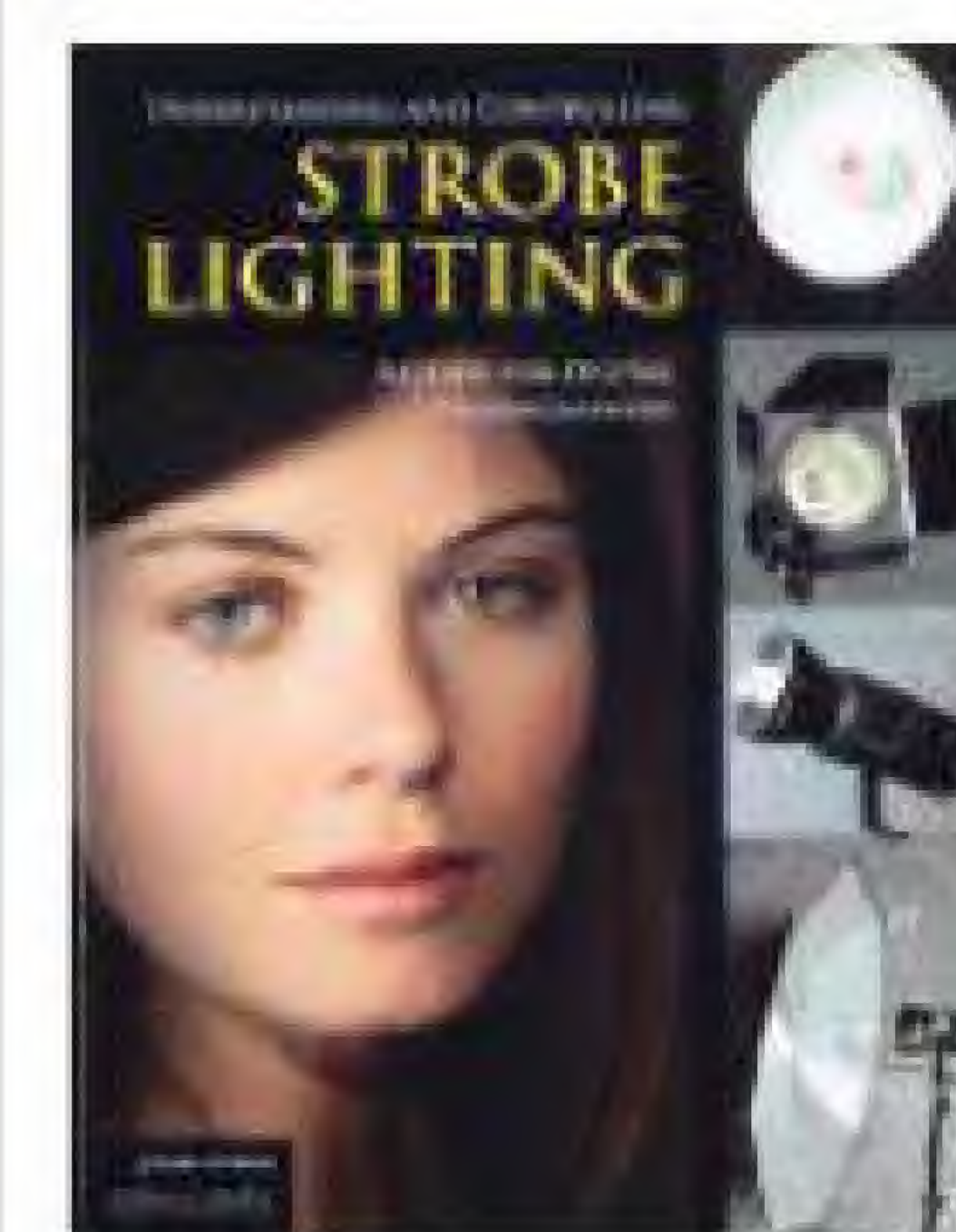
CONDENSED READING

A round-up of the latest
photography books on the market



● **DIGITAL PHOTOGRAPHY LIGHTING FOR DUMMIES**

by Dirk Fletcher, £21.99 While the title of the book alludes to simplicity, this is actually a very thorough and useful book. There are almost 350 pages covering all manner of lighting topics, from the basics of using hard versus diffused light sources, to more advanced portrait lighting techniques. Given that good technique is, at the most basic level, all about the mastery of light, there is a lot more to be gained from books such as this than many general technique books. If you're just starting out and looking to improve your technique, this is as good a place to start as any. ● **UNDERSTANDING AND CONTROLLING STROBE LIGHTING: A GUIDE FOR DIGITAL PHOTOGRAPHERS** by John Siskin, £24.99 At AP we receive many Amherst Media technique books– some better than others. This one offers some good practical advice along with some lively and informative discussion of the key topics surrounding the use of strobes. That said, many of the photographs are far from inspiring and, at 128 pages, it's also a little short. ● **A DOZEN DRAMATIC WALKS IN DEVON** by James Clancy and Simone Stanbrook-Bryne, £5.99 If you are thinking about taking a holiday or a photographic trip to Devon, this simple little book will help you plan some interesting walks. Featuring a mixture of colour and black & white images, it is a handy guide that fits neatly into a pocket or a camera bag.



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Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @apcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

HIDDEN TREASURES

I read with interest Allison Carpenter's letter in AP 15 January. I do not admit to being a hoarder, but her husband's stored-items profile shows a remarkable similarity to mine. In fact, I too recently rediscovered my Weston Master V lightmeter in a box in the attic, and it has now been added to my gadget bag for future possible use. I have to confess that this action did result in the raising of wifely eyebrows, but she clearly failed to envisage the future occasion when this item may be the difference between getting or losing a picture. With this in mind, I now need to recover some other treasured items, rediscovered in the same roof space, including a Zorki 4 rangefinder camera, a Zenit B SLR, a Prinz Galaxy telephoto lens and a (not quite in working order) Olympus OM10. Who knows when they might be useful?

Graham Salt, Kent

Of course you're not a hoarder, Graham. It is quite normal to keep every piece of kit you ever owned, just in case you might need it one day – Damien Demolder, Editor

GOING FISHING

The moment I saw John Freeman's photo of Bath Abbey's ceiling and Klais organ I was blown away (AP 15 February). I got that rare woozy-head and heart-racing feeling when one sees a photographic masterpiece. I instantly wanted to know how to take such a picture and read through the article at high speed until I found what I was looking for: fisheye lenses. I searched the internet for available lenses and thought it would be an easy choice, but the more I searched the more I realised how complicated it all is.

I discovered that there are two types of fisheye lenses: those that produce full-frame

images and those that produce circular images. (By now I had fallen in love with the circular image produced by such lenses and was excited at the prospect of new artistic opportunities.) I own a Canon EOS 50D and, although I learned that the fisheye effect is reduced on a cropped-sensor camera, I saw that Sigma made a special fisheye lens for this type of camera. But then I saw the price and my heart stopped.

I'm a poor student and knew I should not, and could not, buy that lens. It seemed my fisheye adventure would end there. But, the masochist that I am, I searched Flickr for groups with fisheye images and found a

discussion thread on Opteka lens adapters. In all my research I had never come across these amazing things. My problem was solved: these fantastic adapters cost only about £30-£50, which is about 20 times less than the real lenses. I know, they are soft around the edges and don't give superb quality, but they can turn my 17-85mm zoom lens into a zoom fisheye with properties of both a full-frame and circular fisheye. I can create those breathtaking distorted images of church ceilings! For now, my life seems perfect – until the next issue of AP when I will probably be given another challenge and adventure for technique or equipment.

Kaisa Niidas, Sheffield



A WINNING WORD

Over the past two years I have really taken my photography to a new level thanks to you guys and the APOY competition. If I had never won anything, that alone would have made me very happy. This time last year the only camera I had was a Fujifilm FinePix S7000, but thanks to you I now own two first-class DSLR cameras, a couple of good lenses and a bunch of compact models. You really have made my year and now, to win the overall 2010 competition, I am just blown away and can't wait until I get the new gear. I have dreamed of some day having a Canon EOS 5D Mark II and some L lenses, but never expected it to happen anytime soon, if ever.

Thanks to everyone for all the support and good wishes since I started the competition. It has meant a lot to me.

Sean Slevin, Co Wexford, Ireland

And thanks for your inspiring pictures throughout the year, Sean – Damien Demolder, Editor

MORE BANG FOR YOUR BUCK

I feel I ought to reply to Lee Osborne's Backchat (AP 8 January), in which he bemoans the fact that sensors in modern cameras are not 16:9 format, like most TVs. Since lenses project an image as a circle, a 16:9 sensor would waste a lot of space

What The Duck

<http://www.whattheduck.net/>





GWYNDAF ROBERTS

at the top and bottom of that circle, and would be somewhat inefficient. A 3:2 sensor captures exactly the same image as a 16:9 one would, but with some extra pixel real estate at the top and bottom of the frame, which can be cropped out later if desired.

Jake Perks, via email

CARD COMPATIBILITY

I enjoyed reading your in-depth test of the Pentax K-5 (AP 15 January). One small point, however, is that did not mention that the K-5 would be compatible with the new SDXC card after a firmware upgrade. The version 1.02 upgrade is now available at www.pentax.jp/english/support/digital/k-5_s.html.

Lindsay Forster, Glasgow

Thanks, Lindsay – Damien Demolder, Editor

A DISTURBING READ

In his article in the Christmas issue (AP 25 December 2010–1 January 2011), Andy Rouse tells us that he puts a few peanuts out on the top of the bird table. I was quite disturbed to read this, coming as it was from a well-known and respected wildlife photographer. This practice is not recommended, as the RSPB website states: 'RSPB premium peanuts are carefully selected and top quality, to ensure they are safe for birds to eat. We make sure they have nil detectable aflatoxin, which can be harmful to wild birds. We recommend serving peanuts to garden birds from a secure mesh feeder, to prevent large pieces being taken, which can be a choking hazard to young birds.' Perhaps you could draw your readers' attention to this advice?

Gwyndaf Roberts, Cheshire



RUSSELL BENNETT

HIT THE LIGHTS

I went to Tromsø in Norway just after Christmas, so the article on the northern lights by Bjørn Jørgensen (AP 11 December) was invaluable. I thought you might like to see one of the photos from my trip.

Russell Bennett, via email

BACK CHAT

AP reader Alan Carpenter recalls using the unpredictable and eccentric Soviet-made cameras

ALTHOUGH I use a digital camera, I still love using old film cameras. As someone who has owned several Russian models, the *Back to the USSR* feature in AP 25 December 2010–1 January 2011 issue made interesting reading. Lomo and Holga photography is a bizarre trend in which the flaws and defects most camera manufacturers spent years eradicating are actually celebrated. It's now cool to produce 'unique' images on substandard cameras.

Yet long before Lomos and Holgas became fashionable, what AP referred to as 'eccentricities' were readily available in several models from the Soviet Union. I recall Technical and Optical Equipment advertising the first Lomo as a 'hi-tech marvel'. Not the one I bought! With a focusing scale that was beyond hopeless and totally duff metering, it was decidedly lo-tech.

A friend sold me his Zorki 4K – and I loved it. Used with a handheld Weston meter, my Kodachrome 25 slides were razor-sharp, and the camera was a delight to use. My taste for 'modern' cameras based on old designs led to the purchase of a Kiev 4A. The camera leaked light, which I corrected using black tape, but the shutter speeds were erratic, making the use of exposure-critical slide film a non-starter.

I bought my son (then aged ten) a Cosmic Symbol in an attempt to encourage an interest in photography. It was abandoned in favour of a Polaroid camera. Yet the Symbol was an enigma: a cheap plastic camera that boasted a 'glass' lens. Wow! Costing just £10, its zone focusing and weather symbol exposure method were basic. But, in the right hands, it could produce photos that belied its price.

After borrowing a friend's Rolleiflex TLR, I decided I wanted a medium-format camera. As money was tight, where else could I look but at yet another Russian job? I opted for a Kiev 60. Despite claims that the camera had been tested prior to my buying it, I regularly suffered overlapping frames so I returned it and got a refund.

In his test of a Kiev 60 during the *Back to the USSR* article, Richard Sibley describes the camera as a 'beast'. I can't argue with that! Ungainly it may have been, but despite its shortcomings, the Kiev took great shots. And although Richard spoke of winding on the camera using a strong, firm action to avoid overlapping, it was a knack I never perfected. I sent mine back and got a refund.

Russian cameras are the eccentrics of the photographic world. Certainly for Lomo or Holga users, those all-important flaws are in abundance. But whatever model you opt for, it's the luck of the draw whether or not you get one that's up to the mark.

On the other hand, if you're a photographer who enjoys 'quirky' and sometimes hopelessly flawed pictures, then a Lomo or Holga will be right up your street. But don't be surprised if more 'serious' Russian cameras, like Feds, Kievs or, indeed, any model, welsh on the deal too!



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Andy Rouse@AP

Thoughts from a wildlife photographer's world



IT IS believed that the original British wild boar (*Sus scrofa*) became extinct in the 13th century, and while they were re-introduced later, they became extinct again during the 17th century. However, in the 1980s wild boar farming began. The original UK wild boar farm stock was predominantly of French origin, but when the industry expanded in 1987 farmers supplemented the original stock with animals of both west European and east European origin.

Sporadic wild boar escapees have since occurred, either from farms or wildlife parks, and by the mid-1990s breeding populations were believed to be established in Kent and East Sussex. This was confirmed by the Government in 1998 after an official investigation, described as a 'risk assessment', which concluded that because wild boar are a former native species, the climate will not adversely affect the survival of free-living animals. The relatively mild and wet UK climate should favour the animals' survival, and it seems that sufficient food resources and suitable habitats, such as woodland, scrubland and agricultural land, are available.

There are now a number of breeding populations of wild boar in Britain today, in Devon, Dorset, Gloucestershire, Herefordshire, Monmouthshire, Kent and East Sussex.

For more information visit www.britishwildboar.org.uk.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In his column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy uses a motion-sensor camera in pursuit of wild boar

WILD IN THE COUNTRY



AS I WRITE this, one of my cameras is lying in wait in the dark depths of a forest. It's going to sit there while I am in Africa for three weeks.

It will wait, silently, until 'something' passes close enough to wake it up from its digital sleep. That something could be a fox or a badger, but what I want it to be is a wild boar.

A few months ago I agreed to a commission for the 2020 Vision conservation project (visit www.2020v.org). The task was to explore the life of the wild boar, both in terms of the animal itself and the ecosystem that it calls home. It would be a tough challenge, as wild boars are notoriously shy. However, I truly believe that these animals have a place in our countryside and in order to live alongside them they need some good publicity.

After some research, I found a few decent populations of wild boar in the UK. Of course, finding a good habitat that has wild boar living in it and getting pictures of them are two very different things. My site is four hours' drive from my home in Wales, so in order not to blow the project's budget on fuel alone I needed local help. Luckily, I found an expert who was willing to help and knows his patch of woodland like the back of his hand. We arranged to meet and I drove down early one morning. He took me out in the woodland, showed me fresh signs of wild boar activity and recommended some 'hotspots' for sighting them. However, we didn't see any boar and I realised that getting professional-quality 'interesting ecosystem images' was going to be tougher than I thought.

To succeed, I needed to find places where the boars were likely to come on a regular basis, as I could then dig a hide into the ground and lurk. I decided that I needed eyes on the ground 24 hours a day to map the boars' behaviour.

Recently, I watched a programme on TV about the small tiger population in Bhutan where they use small remote motion-sensor cameras to get some great footage. The attraction of their cameras for me was the price and availability, as they were standard

off-the-shelf products. At only a few hundred pounds they would do the job I needed, so I ordered one with a 16GB SD card.

When the camera arrived, I tested it with our ever-willing Staffie in the garden and it worked a treat, taking either stills or video when the dog walked nearby. Satisfied, I drove to the boar site and found a suitable location for the camera. Attached to the side of a tree, it would overlook a regular boar hangout and record a 20-second video onto the card whenever movement was detected. It would work day and night, using an invisible infrared flash when the light was too low. Having an invisible flash and a silent camera is a vital consideration if I am to stand any chance of getting any images. When working with highly suspicious animals like boar, it is essential that there is no association between smell and something frightening. I needed the boar to be relaxed when they used the area and to be oblivious to the fact they were being watched.

So now I am waiting for the first results. It's exciting, as I have no idea what it will show. Of course, the footage will not be as good as from my Nikon D3S, but there will be a lot fewer tears if someone takes a shine to it! I'll let you know how it goes. **AP**

Andy with the Wex motion-sensor camera fixed to a tree in the woods



© ANDY ROUSE



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more of Cathal's photography, or to book a place on one of his workshops and field trips, visit www.cathalmcnaughton.com

PHOTO INSIGHT

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Cathal McNaughton recounts the moment he took this picture of a demonstrator at the G8 summit in Scotland, and explains the importance of remaining impartial when photographing highly charged action

I TOOK this image during the G8 summit at Gleneagles in Auchterarder, Perthshire, in July 2005. At the summit, world leaders met to discuss issues including global warming and aid to Africa. Thousands of police officers were drafted in from across the UK and there were clashes with protesters. There had been a great deal of trouble at other G8 summits around the world, so there was a heavy police presence here. A lot of people travelled from one G8 summit to the next to protest and the organisers weren't taking any chances. The demonstrations at Gleneagles led to more than 350 arrests and several police officers were injured. My role was primarily to document the trouble that was taking place outside the summit using my Canon EOS-

1D Mark II DSLR with a 70-200mm lens.

Everywhere I looked there were huge crowds of protesters and large numbers of riot police. A protest march took place, but the route was so long that it was impossible for the police to marshal its entire length. There were gaps along the way where protesters could break through and make a run for where the summit was taking place.

There was one spot in particular where they could reach the perimeter fence close to the summit. I, and some of the other photographers, realised that if the protesters were intent on causing major disruption, this was where they'd head for.

I positioned myself at this spot and, sure enough, a few protesters sneaked through and ran across the field. The police tried to

round them up and that's what you can see happening in this image.

Tensions were high, so as a photographer you have to watch out for your safety and avoid being caught up in the trouble. In a situation like this where there is lots going on and there are hundreds of people, it is hard for police to distinguish between a member of the public who is taking photographs and a press photographer. Press photographers can look similar to protesters, especially since many members of the public own professional cameras. It's becoming more of a problem and increasingly press photographers are being mistaken for members of the public.

As a press photographer you're always trying to photograph what's in front of you,





but it can be very difficult not to put your own stamp on an image – your personal feelings will come through whether it is intentional or not, and you're emotionally involved no matter how detached you think you are. Photographers aren't machines. I was trying to convey the mood of the day, but I wasn't supporting the protesters or the police. It was only the mood I was trying to capture.

I'm from Northern Ireland and this is where I served my 'apprenticeship'. Unfortunately, Northern Ireland is synonymous with trouble, whether it be street disturbances or marches. When I was starting out I went to lots of demonstrations and events, and paid close attention to how other photographers behaved in different

situations. Eventually, I learned how to cope with these situations and developed the necessary skills to capture the picture without getting involved in any trouble.

When photographing a situation such as a demonstration or a protest, it's important to learn to anticipate what might happen next. Troublesome situations develop very quickly. It's safer to take the picture and then look around at what's happening as you can't hold the camera up to your eye for too long.

While you want to get the shot, at the same time it's crucial to maintain an awareness of what's going on around you and not put yourself in unnecessary danger. Once you raise the camera to your eye it's easy to think of it as a shield

that will protect you, but of course it doesn't. You have to work fast and make decisions quickly – something that only comes with experience from being in these situations. You also have to know when enough is enough and get out.

When you're covering events such as these you can't allow yourself to get caught up in the action, otherwise you may find you don't have any good pictures when you get back to your car. Getting too close to the action can be a hindrance. Sometimes it's good to work around the periphery of the action as you can observe from a distance and spot things to capture. **AP**

Cathal McNaughton was talking to Gemma Padley

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The **Vintage Department** at *Grays of Westminster* seeks out only the very best mint or near mint examples of Nikon rangefinder lenses and accessories for our customers. For example, on this page is a stunning set of 7 black Nikon Rangefinder lenses: 2.1cm f/4 W-Nikkor-O, 2.5cm f/4 W-Nikkor.C & finder, 3.5cm f/1.8 W-Nikkor-C, 5cm f/1.1 Nikkor-N, 8.5cm f/1.2 Nikkor-PC, 10.5cm f/2.5 Nikkor-PC, 13.5cm f/3.5 Nikkor-Q. If you have Nikon equipment like this that you wish to dispose of, then kindly contact us by telephone 020-7828 4925 or if you prefer, you can email us at info@graysofwestminster.co.uk for our highest offer.

GET THE LOOK

Create a Polaroid effect

Achieve that timeless Polaroid look without spending a fortune on film. **Tim Coleman** explains how

POLAROID was hit hard by the digital revolution in photography, to the point where the company filed for bankruptcy and ceased the production of its instant film. However, the 'instant' charm remains and the Polaroid look is making a comeback, not only through the return of instant film, but also as a popular digital tool. In-camera digital effects are now found in numerous models, with several smart phone apps and websites also offering the effect for use with your regular digital photos.

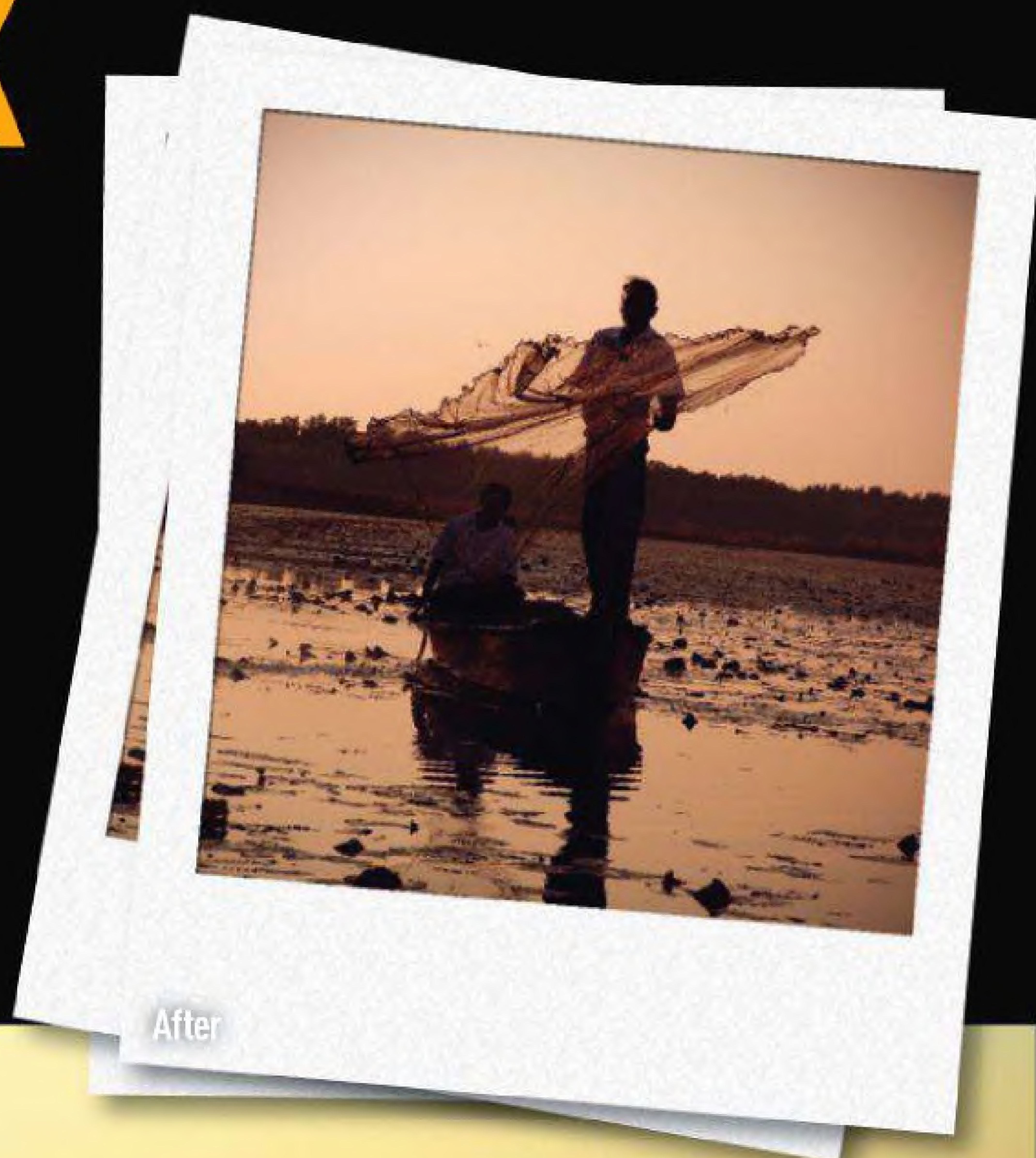
Applying a digital technique may not hold the same level of charm as shooting with the actual film, but once the initial template has been created the effect is quicker to achieve than you might think. This technique also provides an ideal way to develop an eye for square-format photography.

SOFTWARE USED Adobe Photoshop CS5

SKILL LEVEL 

TIME TO COMPLETE  20 minutes-plus

SYSTEM REQUIREMENTS Windows or Mac



Before

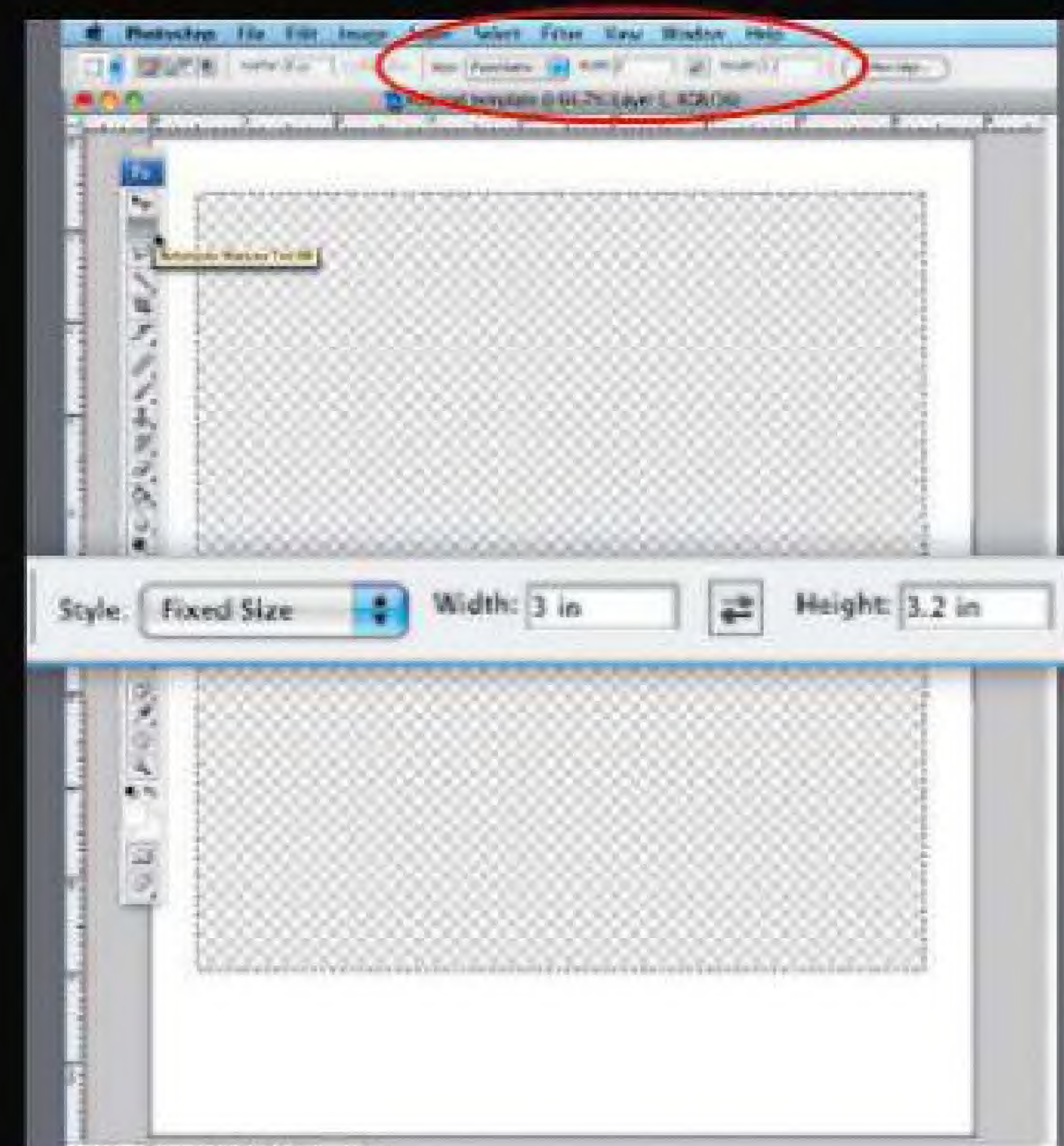
After



1 Create a new image (File>New) and set the size to 3.5x4.25in (8.9x10.8cm), the same size as the Polaroid SX-70 and 600 film sheets. Set the background to transparent, the resolution to 300ppi and the color mode to RGB. This file will be the template for all your Polaroid images, so name it 'Polaroid template'. Setting the background to transparent will mean that rather than a locked background layer, it will instead be Layer 1.



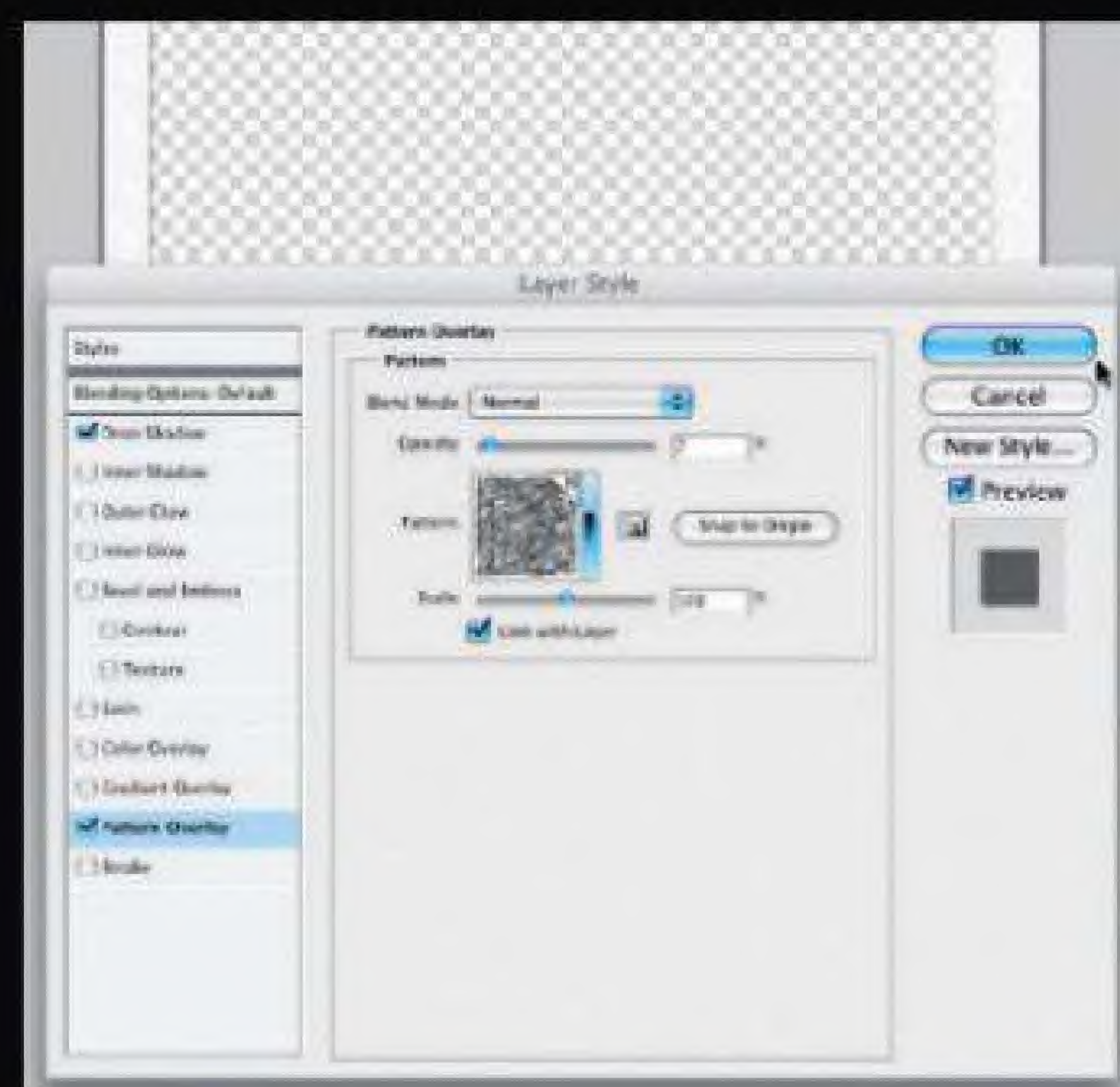
2 Select the Paint Bucket tool and set the colour to white, then click to fill the layer. Use the Rectangular Marquee tool and set the Style to Fixed Size, the width to 3in (7.6cm) and the height to 3.2in (8.1cm). This will be the size of the image area, with a 0.25in (0.6cm) border around its top and two sides. Then select Edit>Clear (or press Backspace). A transparent area will now appear; this is where the image will go. Deselect the image area using Select>Deselect.



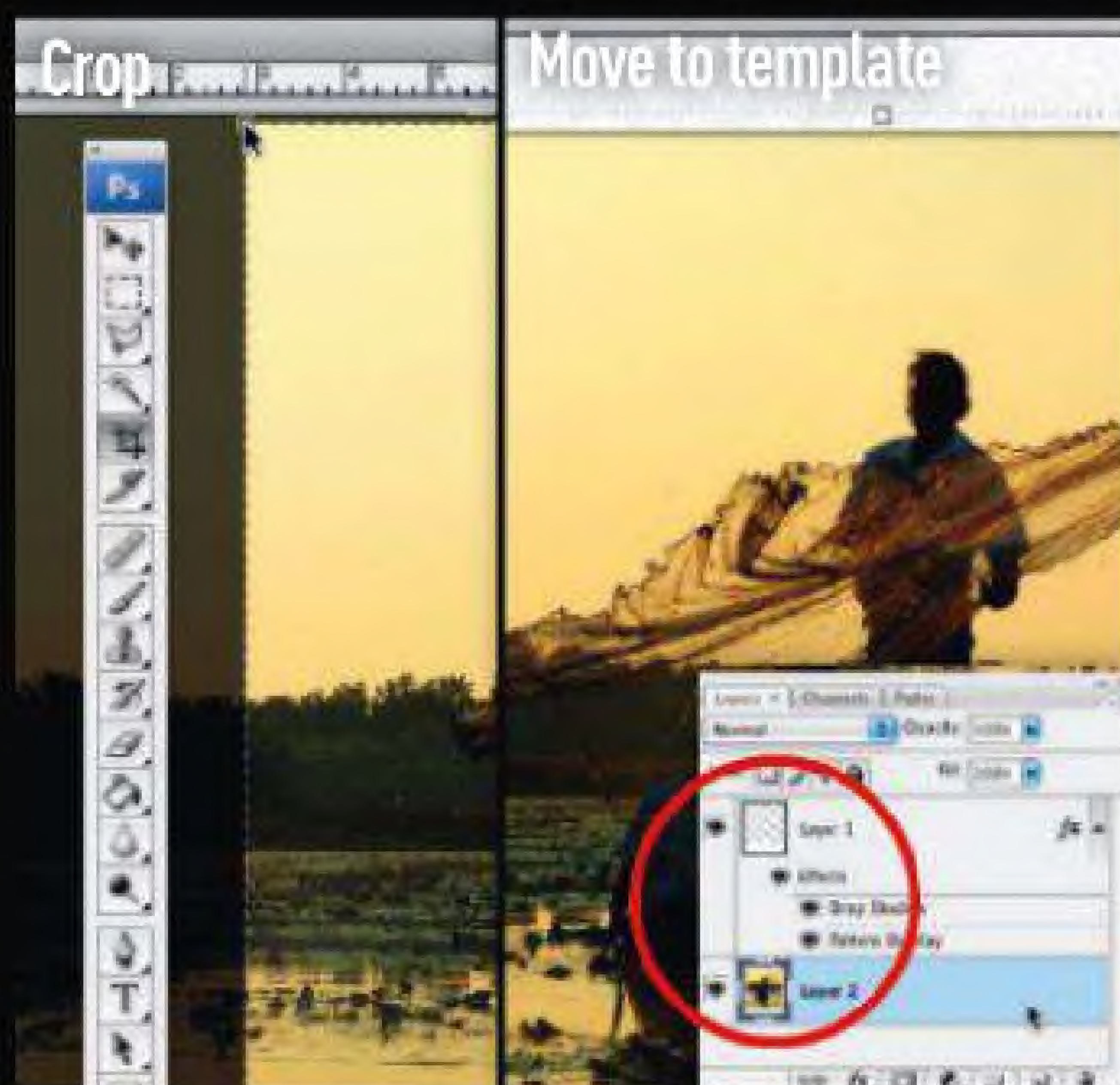
3 To achieve the Polaroid feel, we need to apply a subtle 3D effect. Double click on the layer to bring up the Layer Style palette and select the Drop Shadow option. Set the opacity to 50%, the size to 2px and the angle to 120°.



4 Still in the Layer Style palette, apply a final touch to the white area by selecting Pattern Overlay. Choose a pattern and take the opacity to around 7%. This should create a suitable off-white, textured effect. The SX-70 land film has a crosshatch pattern, and a similar effect can be downloaded at Photoshop exchange (www.adobe.com/exchange) and found by searching for 'diamond mesh grilles'. Select OK.



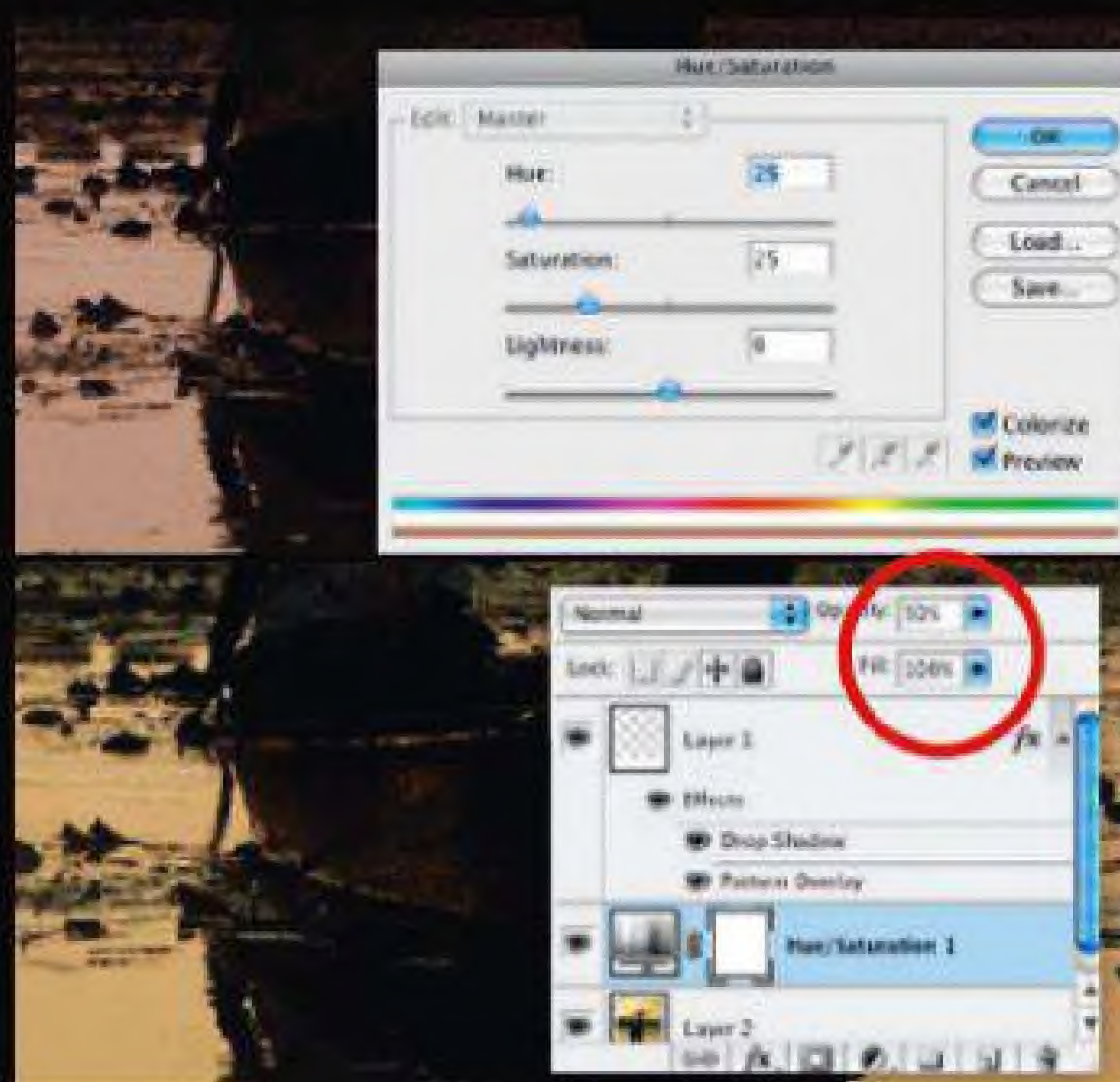
5 Open up your desired image and, using a slightly larger ratio than in Step 2 (for example, 3.3x3.5in) and the resolution set to 300ppi, crop it. Then, using the Move tool, click and drag the image onto the Polaroid template. Now select the image thumbnail in the Layers palette, and drag it into position below Layer 1. The position of the image can then be adjusted until it is correct.



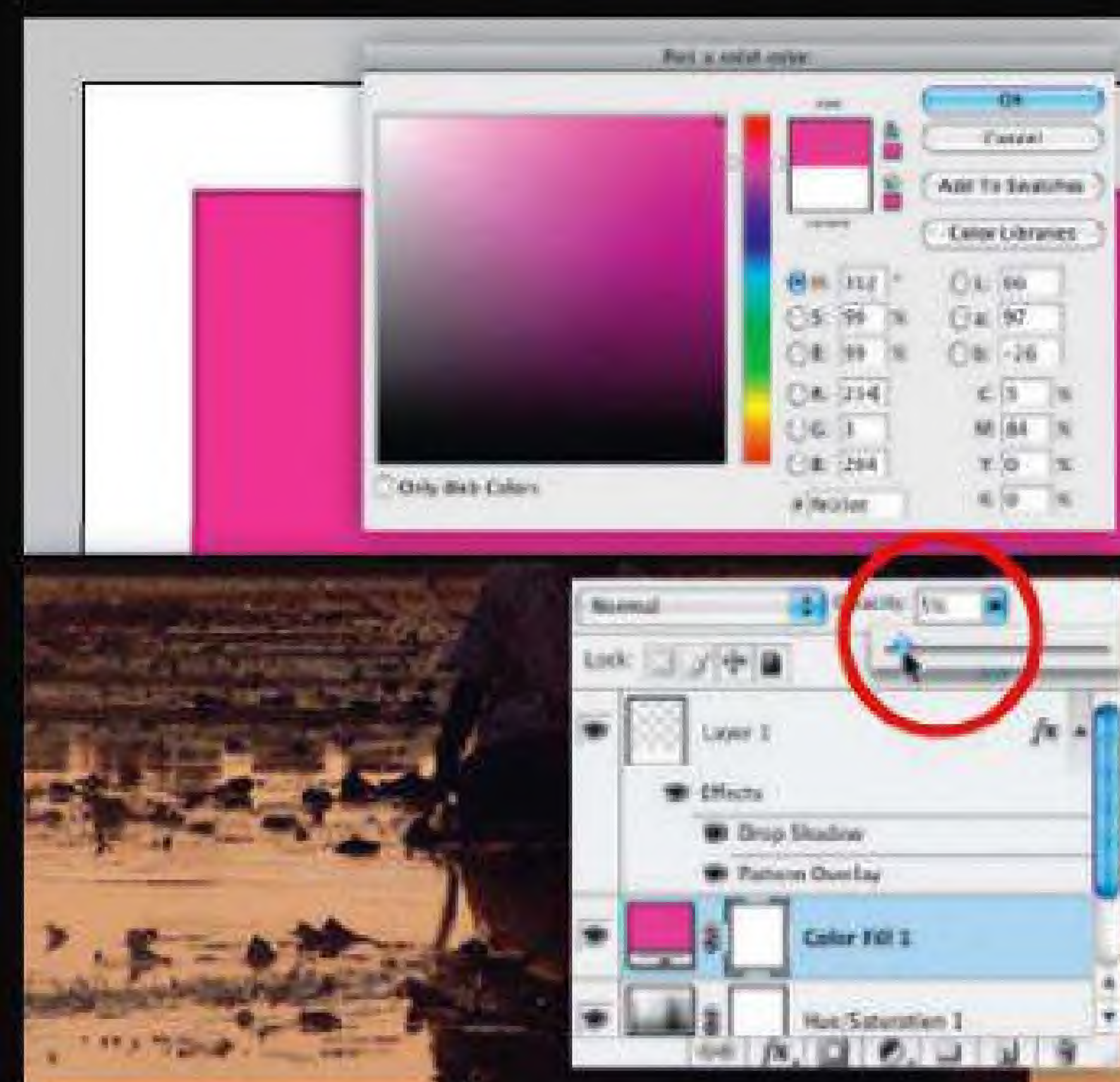
6 Some Polaroid films show noticeable vignetting. This can be replicated by selecting Filter>Distort>Lens Correction. Set vignetting to -100 and the midpoint to around +60, then click OK.



7 To add a 'vintage' effect, select Layer>New Adjustment Layer>Hue/Saturation. Click OK and then tick both Preview and Colorize. Adjust the Hue slider to around 25 – this should create a sepia look. Select OK and set the opacity of the Hue/Saturation layer to around 50%.



8 For a final colour tinge, select Layer>New Fill Layer>Solid Color. Select OK and choose a colour that most suits the image. In this case I have gone for pink, but yellow and green are also suitable vintage colours. Click OK and set the opacity of this layer to around 5%. Now flatten the image and save for your complete Polaroid image.



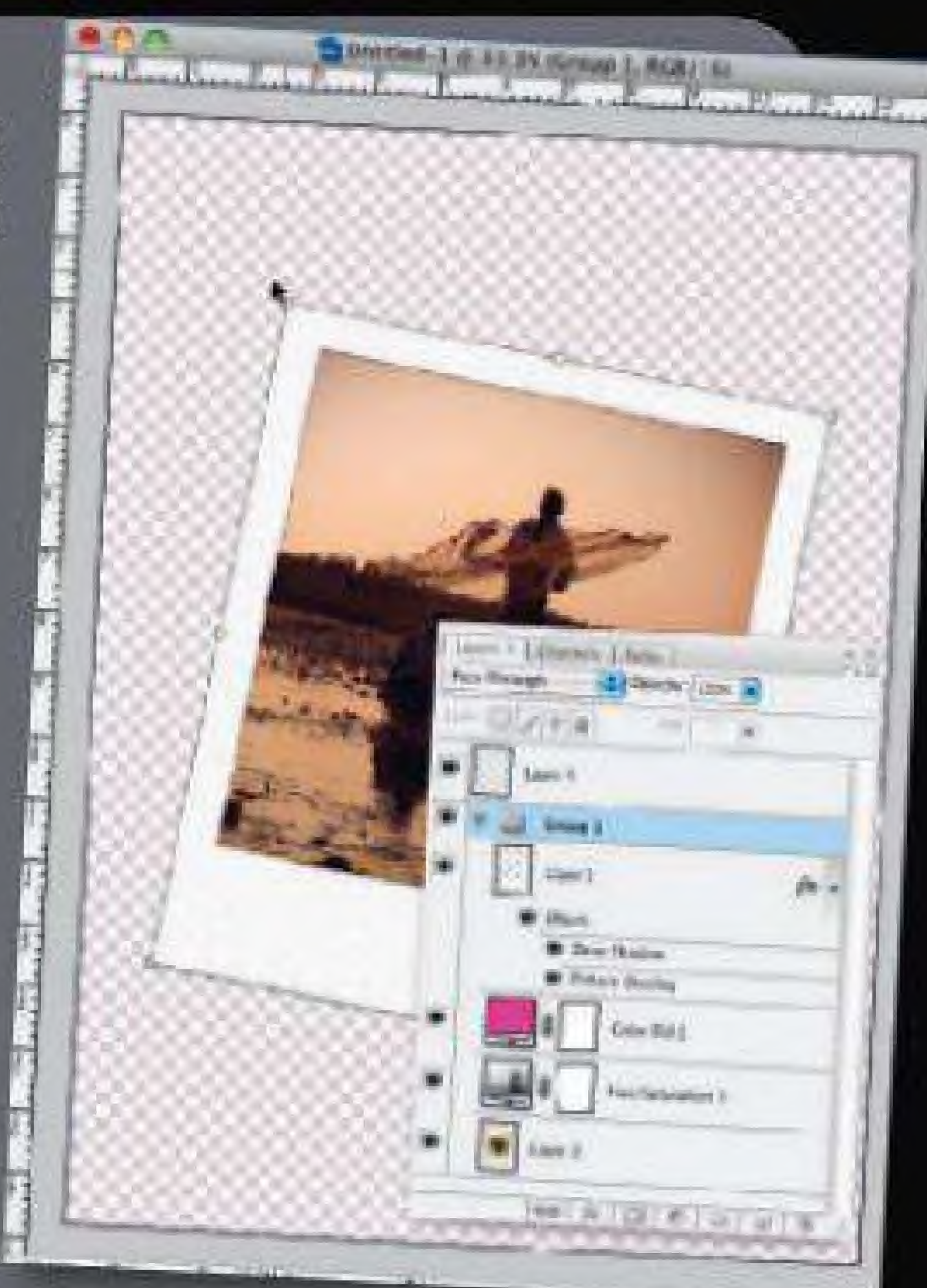
CREATING AN ACTION

This is done before you work on the image so you only have to do the conversion process once. Open the Actions window (Window>Actions), then select Create new set (located at the bottom of the palette) and name it 'Polaroid'. At the start of Step 6, select Create new action in the Actions window, name it 'Vignette' and click the record. Once this is done press stop. Repeat for 'Vintage' (Step 7) and the final 'Colour tinge' (Step 8). All three actions can be applied as a group when ticked, or individually by unticking the undesired actions. Select the action first in the set and press play.



TAKING IT FURTHER

At the end of the process, before flattening the image, select Group layers (Layer>Group Layers) and drag all the layers into this group. Create a new layer and enlarge the canvas size to around 5x7in via Image>Canvas Size. The Polaroid image stays the same, but there is now a background. Select Edit>Transform>Rotate and then manually rotate the Polaroid a little so that it is not square on, giving it a kind of hand-pasted feel. You could even add a text box and write a caption.



Out of darkness...



Ian Webb's mysterious misty landscapes have a magical appeal. **Gemma Padley** finds out what motivates him and how he creates these moody atmospheric images

OUT OF the murky haze, clusters of trees rise ominously from a darkened landscape. Elsewhere, a lone fisherman perches on his boat, neatly positioned between the trees and glistening water. There is something quite eerie, but at the same time alluring about 36-year-old Ian Webb's images. We're used to seeing bright, vibrant landscapes with their somewhat saturated colours, but Ian's moodier images have a more subtle appeal.

For Ian, who is currently on a teaching course in Krakow, Poland, and studying for a degree in environmental science, photography began as a hobby some eight years ago. Two years ago, he started to take his photography more seriously. 'I was travelling a lot and would take pictures wherever I went,' he explains. 'I used film cameras until a couple of years ago when I invested in new camera equipment, switching from film to a digital system.'

Using a Canon EOS 450D with a standard 18-55mm lens, Ian, who was born in Britain

but has lived in France on and off for the past three years, took the images shown here next to La Mayenne river in Montreuil-Juigné in the Loire Valley, north-west France, about 80km from Rennes. He also took some of the images in the Dordogne in south-west France.

'I was visiting my girlfriend and one misty morning I wandered down to the river and started taking photographs,' he recalls. 'During my stay I went back repeatedly before sunrise. I was fascinated by the way the light encapsulated the landscape, and the tones and patterns it created. I wanted to experiment with longer exposures, but unfortunately I didn't have any ND filters with me. I shot in JPEG format rather than raw as I only had one memory card, so I had no space for large files.'

Exploring themes of solitude in his work, Ian looks for the 'magic' in ordinary everyday scenes. His images have a painterly quality, something that comes as a result of shooting in early morning light, he says. 'I try to capture the image when the light is still soft, but strong enough to give a degree of clarity to the image,' he explains. 'This is the time just before the sun rises when the light is still a little hazy but is clear enough to bring out detail. These magical moments tend to last only for a short period of time, but getting up early and being prepared to wait for the right light is key. At sunrise, as the sun interacts with the mist, you have to be alert and watch for the subtle alterations in the light as the strength of the sun increases. Reducing the contrast slightly during post-processing and softening the colours can start to create the painterly effect you see.'



Right: Montreuil-Juigné, Loire Valley, France
Canon EOS 450D,
18-55mm, 1/100sec
at f/8, ISO 200

Below: Montreuil-Juigné, Loire Valley, France
Canon EOS 450D,
18-55mm, 1/100sec
at f/6.3, ISO 200





Montreuil-Juigné,
Loire Valley, France
Canon EOS 450D,
18-55mm, 1/60sec
at f/6.3, ISO 200



ALL PICTURES © IAN WEBB

Dordogne, France
Canon EOS 450D,
18-55mm, 1/80sec
at f/6.3, ISO 100



Getting the correct exposure is a matter of trial and error, he says.

'I played with different apertures, such as f/6.3 and f/13, to let in more light or prevent light from coming into the lens,' says Ian. 'I tried not to use an ISO greater than 800 to avoid creating noisy images. It was a case of adjusting the aperture and ISO each time until I had an exposure I was happy with.'

While Ian doesn't have a specific process when editing his images, there are certain adjustments he makes to the tone of a photograph. 'I use Corel software to slightly subdue the toning or increase the brightness in the scene, depending on the image,' he says. 'When I started taking pictures I shot in black & white and learned to tone images using very basic software, adjusting the three elements of midtone, highlights and shadows,' he continues. 'I practised adjusting my images in this way to such a point that I could create

‘I think of colour in exactly the same way as black & white, purely in terms of tone and how it can be blended to different degrees’

great subtlety within the image. When I switched to shooting in colour and upgraded my software and camera, I carried on working in this way, making careful adjustments.

‘I think of colour in exactly the same way as black & white purely in terms of tone and how it can be blended to different degrees,’ he adds. ‘I’m a long way from getting what I want from an image, but the style I have started to develop has been built up over time by using very basic materials and taking them as far as I possibly can – even to the point of restricting myself a little before I invest in new equipment just to make sure I know what I’m doing. Hard work and perseverance do pay off, although it can be equally frustrating.’

From a compositional point of view Ian relies on instinct, ensuring there is a balance between subjects in the frame. Sometimes he divides his composition in two, placing the subject on a third and balancing reflections with foliage to create impact. Occasionally Ian shoots a panoramic image. Working handheld he quickly takes a sequence of several frames, composing the image along a fixed horizon point and stitching the images together afterwards using Hugin software (www.hugin.sourceforge.net).

‘The way I compose an image is tricky to explain,’ he says. ‘For me, it’s about balancing the subject or subjects in the frame with the light. The light can be the most important factor because it lends something intangible to an image, and creates a mood or atmosphere in which the subject is fixed.’

‘I’ve had no formal training in photography so have learnt everything I know through whether it feels right. I wish I could explain it better, but it is something I do automatically,’ he says. ‘I can’t give a clear definition of how I compose my images, but I’m always conscious of how subjects are arranged in the frame and composition is something I work on constantly.’

‘I love the fact that I can create a little world that has my signature on it,’ he adds. ‘Perhaps this is what I try to do – to project my personality into an image. Technically, there are many better photographers than me and in terms of equipment I have little to work with, but I do have imagination and a real passion for what I do. After two years it has grown from nothing to something with real potential. I entered every round in last year’s APOY competition and came third in round 8, Walk on the wild side, so who knows what the future will bring?’ **AP**

To see more of Ian’s images visit www.ian-webb.com or search for Ian’s Flickr account under the name ‘rastaschas’

Before



BEHIND THE PICTURE

IAN TOOK this shot in Montreuil-Juigné, near Angers. The area is normally grassland, but on this occasion it had flooded and subsequently frozen solid. ‘I could see the image I wanted in my mind (which was the one that I was finally able to produce after editing my file), but at the time I was unable to get into position to get the shot without falling through the ice,’ he says. ‘Rather than giving up, I decided to take a series of shots at different exposures close to where I wanted to be with a view to adjusting the toning and balance of light in the image afterwards. The image above was the one with the least amount of glare from the sun. At the time, I tried underexposing by stopping down as much

as I could to reduce the brightness in the scene. Afterwards, I cropped the image and converted it to black & white. To reduce glare I used a lighting effect in Corel PaintShop Photo Pro X (Effects>Illumination effects). This entailed placing five ‘points’ of light around the image and adjusting the strengths of these points until they were balanced, while darkening the image at the same time. This involved a lot of experimentation in terms of the placement of the light points and in adjusting their intensity. Each light point had a different degree of strength. I gradually darkened the whole image until the tone was even. After this, I played with Curve adjustments and also with the brightness and contrast levels.’

After

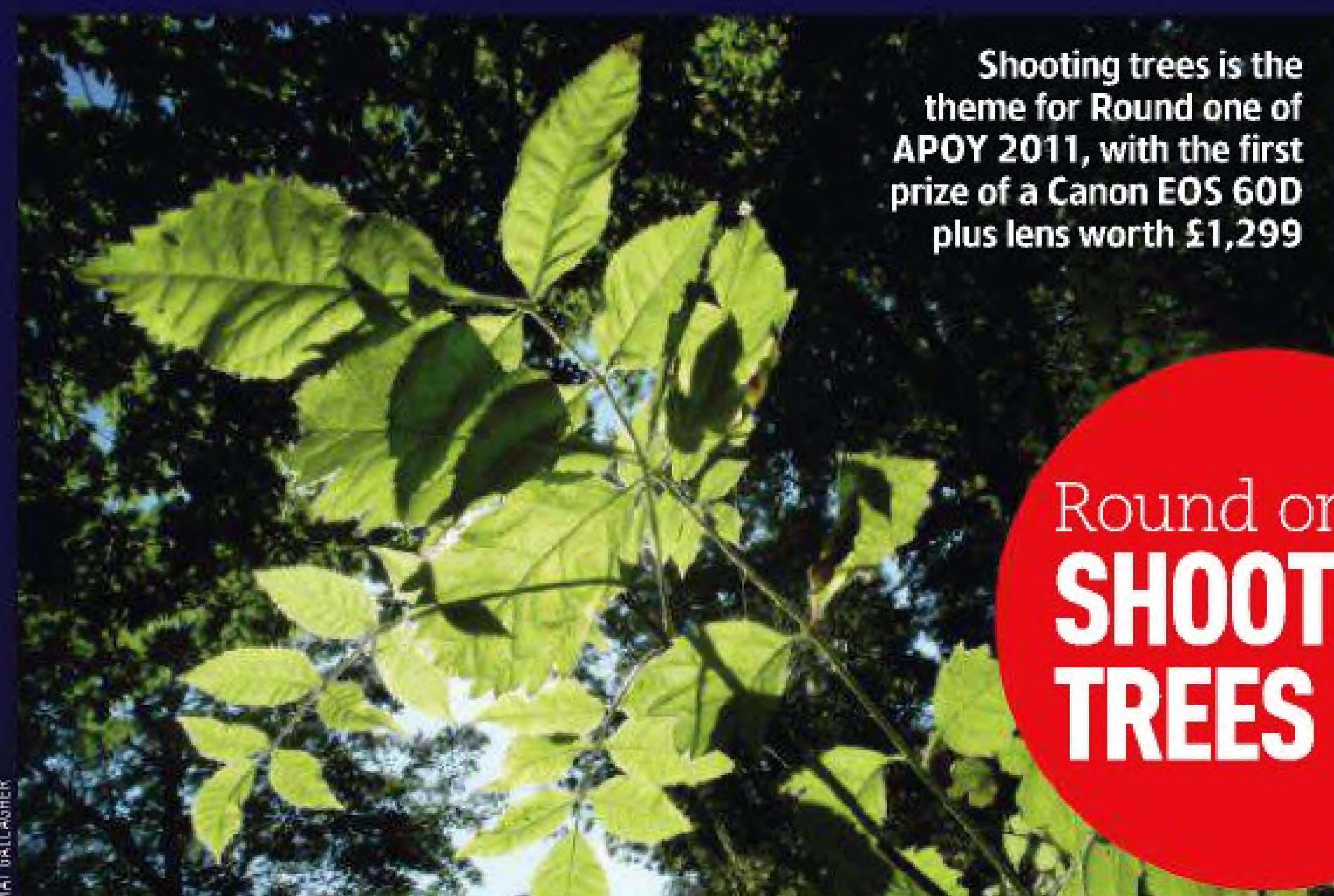


In association with Canon

Canon**APOY** Amateur
2011 Photographer
OF THE YEAR
COMPETITION

£25,000 IN PRIZES TO BE WON

Your chance to enter the UK's most prestigious competition for amateur photographers



Shooting trees is the theme for Round one of APOY 2011, with the first prize of a Canon EOS 60D plus lens worth £1,299

Round one
**SHOOTING
TREES**



Welcome to Amateur Photographer of the Year 2011 in association with Canon. This week we launch Round one, Shooting trees, where the first-prize winner will receive a fantastic Canon EOS 60D with EF-S 18-135mm f/3.5-5.6 IS lens. Whether you are a regular APOY entrant or have never entered before, now is your chance to submit an image and see if you can win one of Canon's flagship cameras.

We're looking for original, imaginative and technically well-executed images that explore the theme in an exciting way. You'll find more details about the competition on page 28, where we have included a table outlining the themes for each round, plus

the closing dates and the issues in which the results will appear. In the first issue of every month we will publish a brief explaining the criteria for that round.

Our judges will narrow down the images to a shortlist of 50, and will look again at the images and award points for creativity, technical excellence and how far the image fulfils the brief. The three images with the most points will win the top three prizes for that round. The top 30 highest scoring images will be published in the magazine at the end of the month and the scores from the top 50 finalists will be added to our league table. The names of the top 50 finalists

and their points scores will be posted on our website after each round. The person with the most points after the final round will be crowned Amateur Photographer of the Year 2011 and win £5,000 worth of Canon equipment.

Please visit the link below to find all the rules for entry, terms and conditions, and the disclaimers that must be copied and pasted into an email entry. We only accept entries in the form of prints, slides or emailed digital files – we cannot accept discs. Remember to include your address, a daytime telephone number and as many details about your image as possible so we can judge it accurately.

How to enter via email For full details of how to enter via email and terms and conditions visit www.amateurphotographer.co.uk/apoy11

In association with Canon

Canon

Round one

SHOOTING TREES

APOY 2011

To kickstart this year's APOY competition, we have chosen a theme that provides myriad shooting opportunities: trees, forests and woodlands. No matter where you live, whether it be the remotest corner of the UK or in a bustling town, chances are there is a tree or trees nearby. Although you may prefer a hazy summer's evening or

misty autumn morning for a spot of arboreal photography, it is still possible to create striking images at this time of year. Even without the bursting buds of spring, deciduous trees can look dramatic, while coniferous trees can form interesting shapes. A crisp winter's day with a smattering of frost on foliage can be magical, likewise a moody sky just before or after it has rained may provide the perfect backdrop for a lone tree. Parks, local woodlands, formal gardens and even your own back garden are just a few places where you can find trees aplenty. Try photographing trees as a single subject or a group at different times of the day and in different weather conditions. Don't forget that bark, buds, leaves and all associated brambles and bracken make great close-up studies.

PLAN YOUR APOY 2011 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Shooting trees	Trees, forests and woodlands	5 Feb	25 Feb	26 Mar
Inside a building	Architecture (urban or rural)	5 Mar	25 Mar	30 Apr
Streets and walkways	Street photography	2 Apr	28 Apr	28 May
Macro in nature	Photographing nature up close	7 May	27 May	25 Jun
Creative wildlife	UK and foreign wildlife	4 Jun	24 Jun	30 Jul
People at home	Portraiture (posed or unposed)	2 Jul	29 Jul	27 Aug
Away from home	Travel photography	6 Aug	26 Aug	24 Sep
Shooting skies	Skies during the day or night	3 Sep	30 Sep	29 Oct
Black & white	Monochrome (any subject)	1 Oct	28 Oct	26 Nov
Shooting at night	Night and low-light photography	5 Nov	25 Nov	24 Dec

WHY NOT TRY...

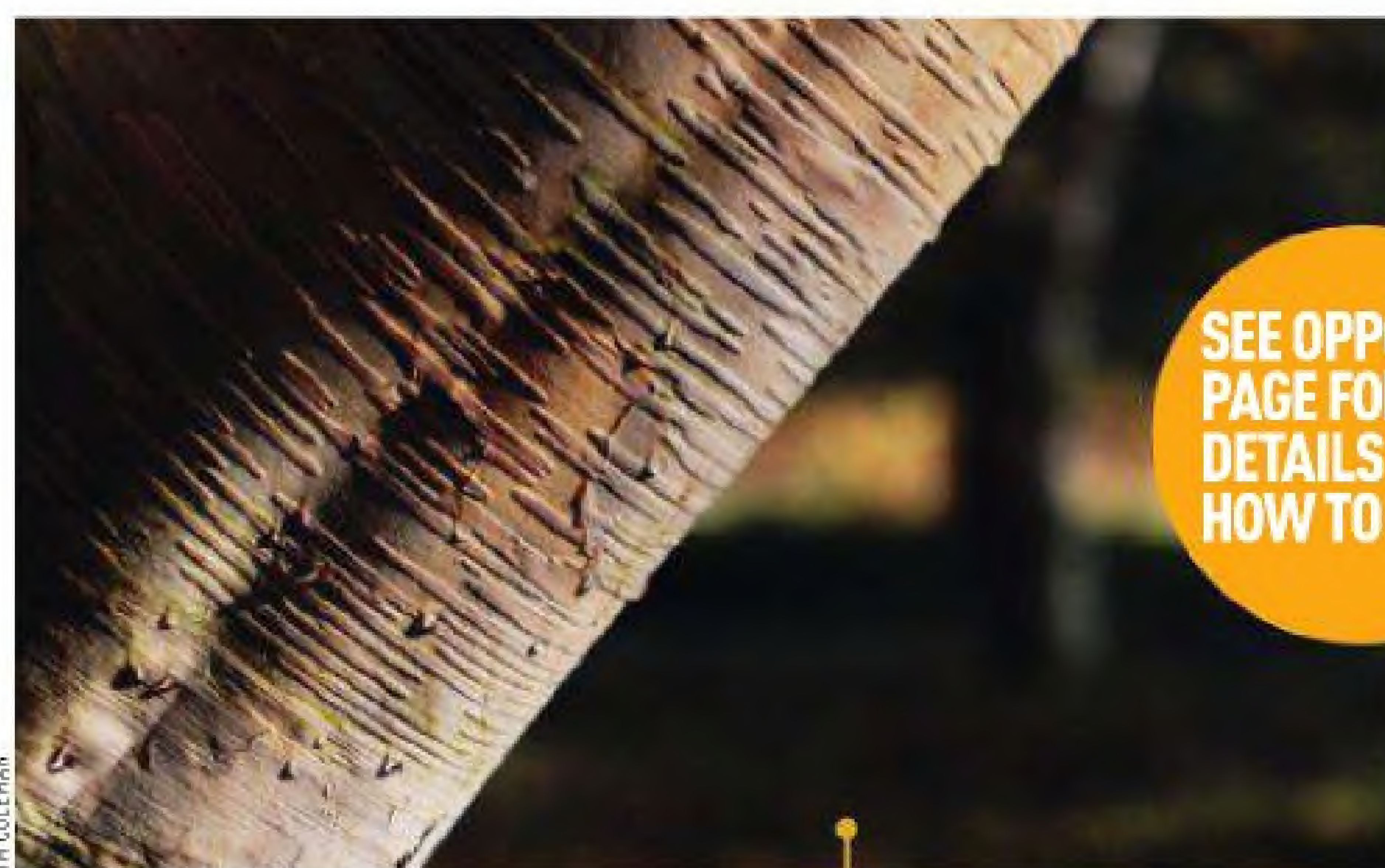
Here we've included some tips and suggestions to help you get started

Shooting angle

The angle you choose to photograph a subject from can radically alter the look of an image. Photographing trees is no different. Try shooting upwards from ground level and see if you can create an abstract-looking image or photograph from the side through foliage. Move your camera around your subject and see how framing it in different ways affects the composition. You don't always have to shoot from eye-level, either – low and raised viewpoints can add impact.



TIM COLEMAN



TIM COLEMAN

Pattern and shape

Patterns in nature are everywhere around us. From carefully planted rows of trees in the city to tree reflections in water, tangled branches or intricate leaf detail, there are lots of opportunities to explore pattern and shape in your compositions. Sometimes a minimal approach is best, so you might like to try stripping back your compositions and concentrate on a few simple elements. While patterns look great in colour, black & white can also work well. You could also try shooting silhouettes – the possibilities are endless.

Getting close

While photographing a cluster of trees from afar or a single tree in the landscape can lead to interesting compositions, photographing up close can also yield imaginative results. Dust off your macro lens and home in on textured bark, backlit leaves and spindly, dew-clad twigs – you'll be amazed at what you can find when you look close.

SEE OPPOSITE PAGE FOR DETAILS ON HOW TO ENTER



RAMEN DEMULDER

Canon

1st prize

Our first-placed winner will receive AP's Product of the Year 2011, the 18-million-pixel Canon EOS 60D with EF-S 18-135mm f/3.5-5.6 IS lens worth £1,299.99. You can produce stunning stills or Full HD movies using the EOS 60D's vari-angle LCD screen and advanced creative features that include toy camera effect or soft focus. And when light levels fall, the EOS 60D offers an ISO range of up to 6400 that is expandable to 12,800 for those environments where using flash is undesirable. Meanwhile, the EF-S 18-135mm lens covers a 29-216 (35mm equivalent) range and offers a multi-purpose zoom range from wideangle to telephoto, featuring a 4-stop Image Stabilizer and six-blade circular aperture.

WORTH
£1,299.99
RRPWORTH
£449
RRP

2nd prize

Our second-placed winner will receive Canon's 14.1-million-pixel PowerShot SX30 IS, worth £449. The SX30 IS has a huge focal range thanks to its 35x zoom, while the ultrasonic motor allows you to zoom fast, silently and accurately. Other features include 720p HD movie capability, a 4.5-stop optical Image Stabilizer and 6.8cm (2.7in) vari-angle LCD screen.

WORTH
£249
RRP

3rd prize

Our third-placed winner will receive Canon's IXUS 210, worth £249. Combining a 24mm ultra-wideangle 5x zoom and advanced touchscreen, you can create stunning images at your fingertips. The 14.1-million-pixel IXUS 210 also features optical image stabilisation, 720p HD movie capability and shooting modes such as low light, fisheye and miniature.

APOLY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Shooting trees, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 25 FEBRUARY 2011

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name
Surname
Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐ I confirm that I am over 18 years of age and am therefore eligible for the prize of a bottle of Woods 100 rum should my image be chosen for publication in the Appraisal column (prize applies to UK residents only) ☐

RULES 1. ENTRANTS MAY SUBMIT ONLY ONE PHOTOGRAPH PER MONTH, AS AN SRGB JPEG FILE THAT IS AT LEAST 2,700 PIXELS ALONG ITS LONGEST DIMENSION, AN UNMOUNTED PRINT (MAX SIZE 210X297MM) OR SLIDE (NO GLASS MOUNTS PLEASE), IN COLOUR OR BLACK & WHITE. 2. THE ENTRANT'S NAME, ADDRESS AND DAYTIME PHONE NUMBER MUST BE ATTACHED TO THE SLIDE MOUNT OR THE BACK OF THE PRINT. 3. YOU MAY ONLY SUBMIT DIGITAL FILES BY EMAIL (NO CDS/DVDS). WHEN SUBMITTING A DIGITAL FILE, THE FILE NAME OF YOUR IMAGE MUST BE YOUR FIRST NAME AND SURNAME, THE SUBJECT LINE OF YOUR EMAIL MESSAGE MUST STATE THE ROUND NAME AND YOUR NAME ONCE AGAIN, AND THE BODY COPY OF YOUR EMAIL MUST INCLUDE YOUR NAME, ADDRESS, DAYTIME TELEPHONE NUMBER, THE CAMERA MODEL, LENS AND EXPOSURE DETAILS. 4. 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Iron

1 These iron rods at Newhaven in East Sussex, coupled with a long exposure, create a striking scene

Nikon D300S, 18-70mm, 100secs at f/11, ISO 200, tripod, ND filter

Newhaven Harbour

2 'I love the way moving water becomes luminescent and almost stone-like when using a long exposure,' says Bill

Nikon D300S, 12-24mm, 60secs at f/22, ISO 200, tripod, ND filter

Lone cow

3 The central positioning of the cow on the horizon creates a strong composition, particularly with foreboding clouds above

Nikon D300S, 18-70mm, 1/125sec at f/6.3, ISO 200, tripod

2



Bill Allen

East Sussex

Bill's passion for photography began in 1982 when he bought his first camera, a Pentax ME Super 35mm SLR with assorted lenses. Since then, he has studied photography through a City & Guilds course and now uses a Nikon D300S DSLR. Most of Bill's images are monochrome. 'Black & white tends not to distract from the context of the scene,' he says. 'It allows me to focus and give attention to the composition, lighting and perspective of the image.' Bill also enjoys taking long-exposure images using shutter speeds of 60secs or more by means of neutral density filters, as seen here. To see more of Bill's images, visit www.bill-allen.com.



4



Bill Allen East Sussex

Hastings Pier

4 This is a haunting image of Hastings Pier after last year's fire. The pier looks skeletal when lit by moonlight

Nikon D300S, 12-24mm, 300secs at f/11, ISO 200, tripod, ND filter

Willow

5 Bill combined two images to produce this striking shot, which was taken at Arlington in East Sussex

Nikon D300S, 12-24mm, 1/100sec and 60secs at f/16, ISO 200, tripod

5





Woodland

The semi-silhouetted trees are beautifully backlit by a setting sun

Nikon D300, 18-35mm, 1/125sec at f/11, ISO 200

Michael Andrews Northumberland

Michael, 63, originally worked in the film industry, but when he retired he took up photography – something he feels was a natural progression for him. Michael's favourite subject quickly became landscapes. 'Landscape photography gives me a sense of freedom when I'm out,' he says. 'I love watching nature with its ever-changing light and capturing that moment.' Michael now wants to try blending images together and exploring 'texture' in his photographs. He is currently organising a photography trip to Europe.



1

Cottage

1 The contrast between the moody sky and the bright snow is interrupted by the trees and fence

Nikon D300, 18-35mm, 1/100sec at f/10, ISO 200, tripod, ND9 grad filter

Single tree

2 A pastel sky and icy tree make a perfect picturesque picture

Nikon D300, 18-35mm, 1/125sec at f/11, ISO 200

Setting sun

3 The setting sun creeps through tree branches giving this wintry scene a warm glow

Nikon D300, 18-135mm, 1/125sec at f/11, ISO 200



2



3

1


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CHOICE**

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This is a really touching scene and Doug has captured it very well. The shallow depth of field and the emptiness of the landscape let us concentrate on the subject, while that very low angle puts us right on a level with the bears. It's a fun picture.

2



3



Doug Merrick Bedfordshire

Doug turned to photography after spending many years as a birdwatcher, recognising patience and a keen eye as important skills in wildlife photography. He visited Alaska a few years ago and describes the country as being a 'magnificent, pristine wilderness with fantastic wildlife and probably the best thing I have ever done in terms of wildlife photography'. In the future, Doug hopes to continue to improve his work and look for new challenges.

Bear cubs

1 Setting his tripod to a low angle, Doug creates an entertaining image of two brown bear cubs playing

Nikon 300, 70-300mm, 1/640sec at f/6.7, ISO 400, tripod

Brown bear

2 Doug captures the speed and power of this brown bear as it chases salmon in an Alaskan river

Nikon D300, 70-300mm, 1/640sec at f/6.7, ISO 400, tripod

Nuthatch

3 Doug has tried to capture this agile bird many times and on this occasion he was successful, catching it at an interesting angle

Nikon D300, 70-300mm, 1/60sec at f/5.6, ISO 200



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Edward Burtynsky 1955-present

Edward Burtynsky's documentary work explores the dilemma between humankind's desire for progress and the damage being done to our planet in pursuit of it. **David Clark** examines his career so far

EDWARD Burtynsky is both a passionate advocate for the environment and one of the most acclaimed fine-art photographers working today. Using 5x4in equipment to produce large-scale images, Burtynsky documents 'manufactured' landscapes created by humankind's ceaseless drive for progress.

His images of locations such as oil refineries, quarries, factories, and refuse and recycling plants are stark and coolly observed, yet carry a powerful

environmental message. He focuses on the products, resources and materials we use, what we do with them and what happens when they reach the end of their life span.

Burtynsky was born in Ontario, Canada, in 1955, to Ukrainian émigré parents. His father worked at the local General Motors plant and Burtynsky developed an interest in industry at an early age. His father also encouraged Edward's passion for photography by buying a second-hand set of cameras, lenses and darkroom

Above: Edward Burtynsky on location. His book, *Burtynsky: Oil*, won the prestigious Kraszna-Krausz Book Award in 2010

Below right: Oxford Tyre Pile, Westley, California, USA, 1999. In the late '90s Burtynsky began to focus on waste

equipment, and helping his son shoot and print his own work.

In his teens, Burtynsky worked as a printer before studying graphic arts and photography at college. He graduated in 1982 with a Bachelor of Applied Arts in photographic arts from Ryerson University in Toronto.

Influenced in his formative years by the work of Ansel Adams and Edward Weston, Burtynsky chose to use large-format equipment to attain a high degree of clarity



and detail in his images. However, instead of presenting an idealised vision of the beauty and grandeur of nature, Burtynsky used the 5x4in format to focus on how nature had been compromised and subjugated by human activity. His first two series of images, titled 'Mines' and 'Homesteads', were shot between 1983 and 1985.

The 'Mines' project in particular established Burtynsky's style, subject matter and themes, showing vast areas of land that had been excavated for open-cast copper and coal mining. These landscapes are usually shot in overcast conditions, without dramatic lighting or obviously emotive content, and leave viewers to form their own opinions about what they are seeing. What's immediately striking about these images, particularly in Burtynsky's large prints (typically up to 60x50in), is the sheer size of the landscape that's been plundered.

'The one operating principle in my work is scale,' Burtynsky told me in 2009. 'Human beings taking things from nature to provide for themselves is not new, but the *scale* is. So if I wanted to photograph a quarry, I'd look for the biggest to show the gigantic proportions of what we take from the land.'

In 1985, Burtynsky established the Toronto Image Works, which has gone on to become a darkroom





rental facility, a digital imaging centre, a new media training centre and gallery space. At the same time he continued with his own environmentally focused photographic work, with projects including 'Railcuts' (1985) and his first series of quarries (1991-92).

In the 1990s and early 2000s, Burtynsky's focus moved from the effects of gathering raw materials and industrialisation to include the waste produced at the end of a product's life. He photographed mountains of used tyres and oil drums, and the wastelands created around the ship-breaking and ship-recycling industries.

Many of Burtynsky's themes were drawn together in a three-year project on China, which was published in book form in 2005. Over a number of visits, Burtynsky documented the effects of China's rapid industrialisation, including the Three Gorges Dam project that involved the creation of the world's largest hydroelectric dam.

As in the rest of his work, his China project concentrates mainly on the material world. When people are included in the images, it will be either as identically clothed, regimented and almost dehumanised members of the industrial workforce or impotent bystanders dwarfed by the scale of the changes being forced upon them.

In recent years, Burtynsky has focused on the oil industry because, he said, 'It occurred to me that the vast, man-altered landscapes I'd been in pursuit of for over 20 years were all possible because of the discovery of oil and the mechanical advantage of the internal combustion engine.'

The results of this ten-year project – documentary images of oil extraction, consumption and disposal, and the

environmental effects of our economic dependence on this resource – were exhibited internationally and published as *Burtynsky: Oil* in 2008.

This work was given a devastating postscript in 2010 when Burtynsky made a series of photographs of the Deepwater Horizon oil spill in the Gulf of Mexico. Again, he avoided close-ups of stricken wildlife or polluted beaches and photographed the unfolding tragedy from a distant aerial perspective to emphasise its magnitude.

As industry rapidly develops around the world, Burtynsky will not be short of subjects while continuing to explore the contradiction between our need for raw materials and our concern for the world's future.

His photographic mission is clear. 'I try to find subjects that are visually compelling and tweak people's sense of wonder,' he told me. 'I want people to stop and ask questions about that subject or place – to think about what they are looking at, where it is, how it got there and why it is being shown. I want to get people to think about their world a little more through the things I photograph.' **AP**

BOOKS AND WEBSITES

Books: Books currently in print include *Burtynsky: China* (published by Steidl, 2005), *Quarries* (Steidl, 2007) and *Oil* (Steidl, 2008). A selection of work from his 25-year career is available in *Manufactured Landscapes: The Photographs of Edward Burtynsky* (Yale University Press, 2009).

Websites: Burtynsky's official website is www.edwardburtynsky.com. It features biographical material and images from over ten portfolios of work, plus several video interviews with the photographer.

Highway 1, Los Angeles, California, 2003. Burtynsky uses large-format equipment to achieve a high degree of clarity and detail

'I want people to think about what they are looking at, where it is, how it got there and why it is being shown'

Biography

1955

Born to Ukrainian parents on 22 February in Ontario, Canada

1974-76

Studies graphic arts at Niagara College, Welland, Ontario

1982

Graduates with BAA in photographic arts from Ryerson University, Toronto

1983

Begins work on his first major photographic projects, 'Mines' and 'Homesteads'

1985

Founds Toronto Image Works – initially a darkroom rental facility and custom lab, which later expands to incorporate digital imaging and a gallery space

2005

Awarded the prestigious TED (Technology, Entertainment, Design) Prize

2006

Named an Officer of the Order of Canada. Burtynsky was also the subject of an internationally acclaimed, award-winning documentary film titled *Manufactured Landscapes*

2007

Burtynsky: Quarries is published in book form

2008

Publishes *Burtynsky: Oil*, which is nominated for the Deutsche Börse Prize and wins the Kraszna-Krausz Book Award in 2010



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Damien will also be looking for a select few to showcase their images in a future AP *Reader Spotlight* feature and one lucky student may also be chosen to appear in the *Appraisal* pages.

WHERE AND WHEN

DATE Monday 21 and 28 February 2011

TIME 5pm-9pm

(available in 40-minute slots – please ask for more details)

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T&Cs Up to five people can be seen per day, so early booking is advised. Slides, prints and electronic images can be assessed. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. For further details visit www.spi-photography-courses.com/editor-one-to-one. You are not obliged to appear in the magazine if you are chosen. If you are chosen, your images will appear in an issue during 2011.

MONDAYS
21 AND 28
FEBRUARY

AP Appraisal



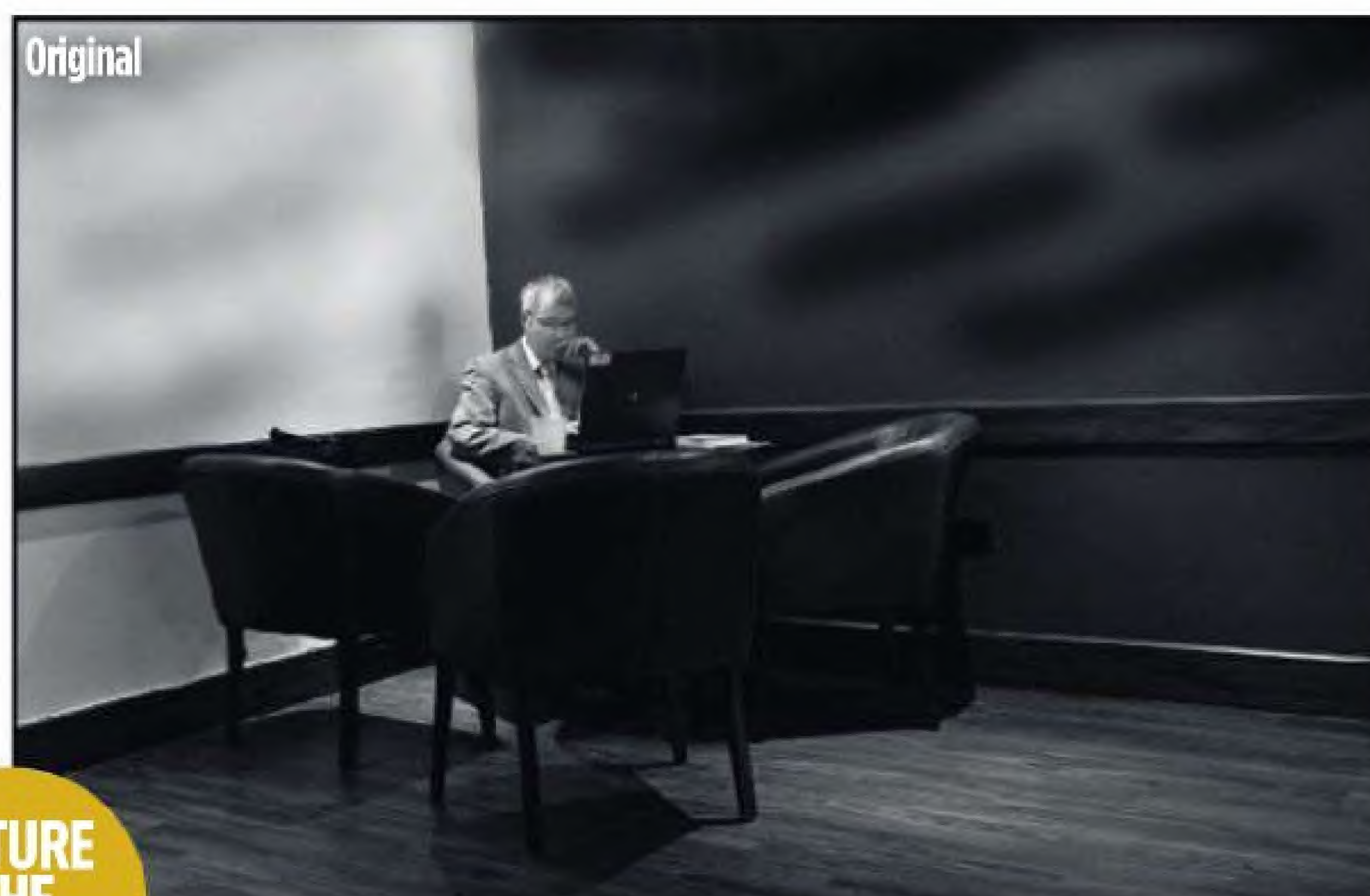
Expert advice, help and tips from AP Editor **Damien Demolder**

Coffee shop Mike Harvey-Penton

Nikon D700, 14-24mm,
1/50sec at f/4.5, ISO 3200

WITH the Focus on Imaging camera show due to be held in a few weeks' time (6-9 March), it seemed appropriate to have a look at a selection of pictures Mike shot during a visit to the show in previous years. I've picked this one out because of all the photos Mike sent in, this one jumped off the contact sheet straight away. It's a very graphic image that relies on lines, portions and tones, as well as the contrast of the 'square and boxy' with the 'round and natural'. What I also like about it is that the subject appears to be asleep over his laptop, which seems slightly out of place in such a sharp, well-defined area that is obviously intended to be groovy.

While the picture was skilfully seen, the presentation could do with a few tweaks to optimise the impact of what Mike is showing us. The first thing that needs attention is the slanted wall – the camera wasn't held level. When you have a carefully designed picture like this you really do have to get things straight, otherwise they become a distraction. The slant is particularly obvious



Original

PICTURE
OF THE
WEEK

because it comes where a white wall meets a black one, so the contrast is extreme. A quick rotate in software followed by a bit of cropping is all that is called for.

The chairs make a nice feature in the mid-ground, but they don't need to be as prominent as they are here. I've darkened the midtones to blend their well-lit side panels into the background

a bit, and at the same time bring out the pattern on the walls from the light shapes that deliver a wonderful texture of those large blank spaces.

Mike had all the right elements, but we need to spend as much time thinking about our presentation as we do about seeing and taking the image in the first place. It's still a great shot, though, so Mike wins the picture of the week.



Edited

'The first thing that needs attention is the slanted wall – the camera wasn't held level'

WIN

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How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to *Appraisal* at our usual address (see page 3). Please enclose an SAE if you would like them returned

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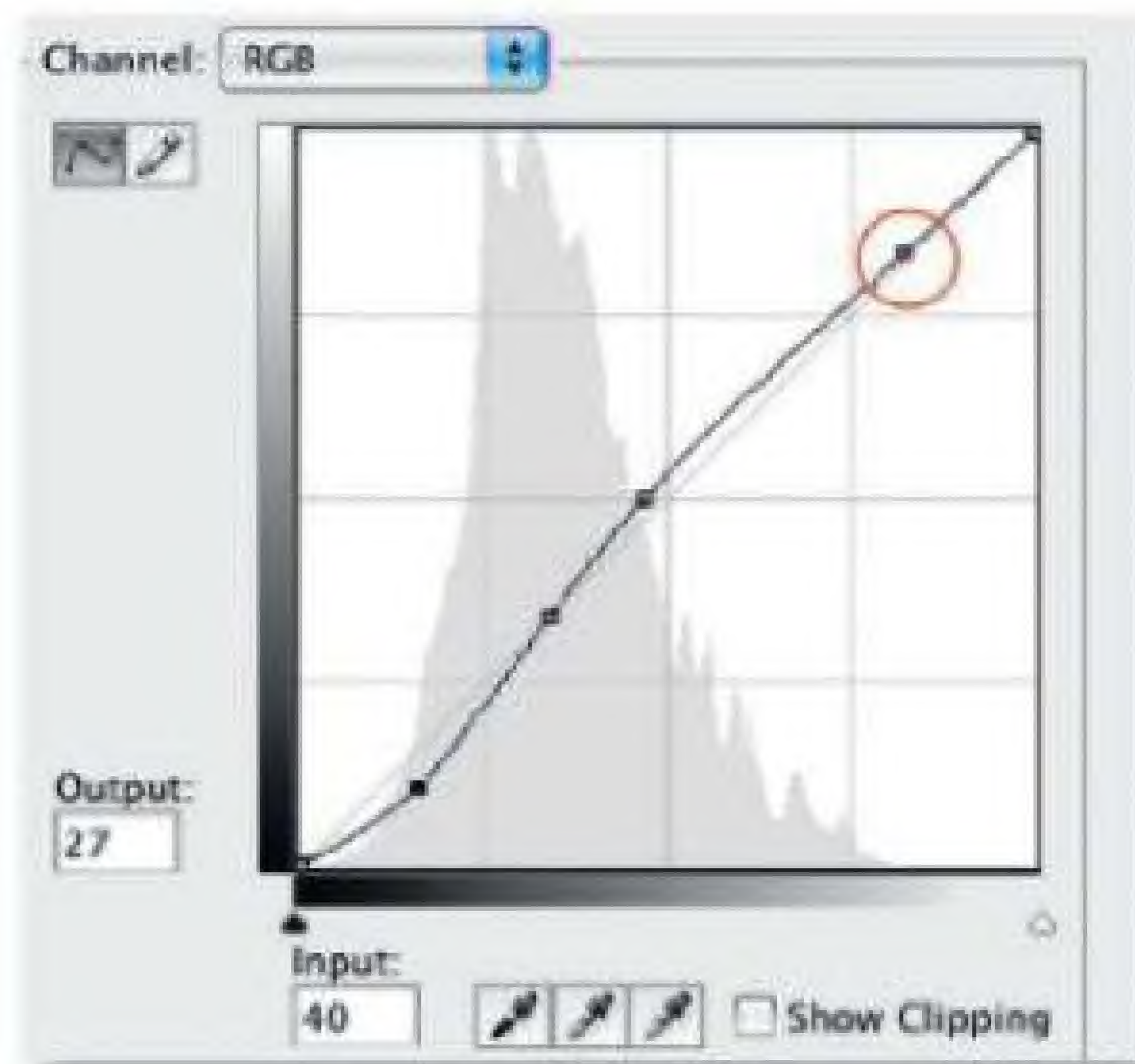
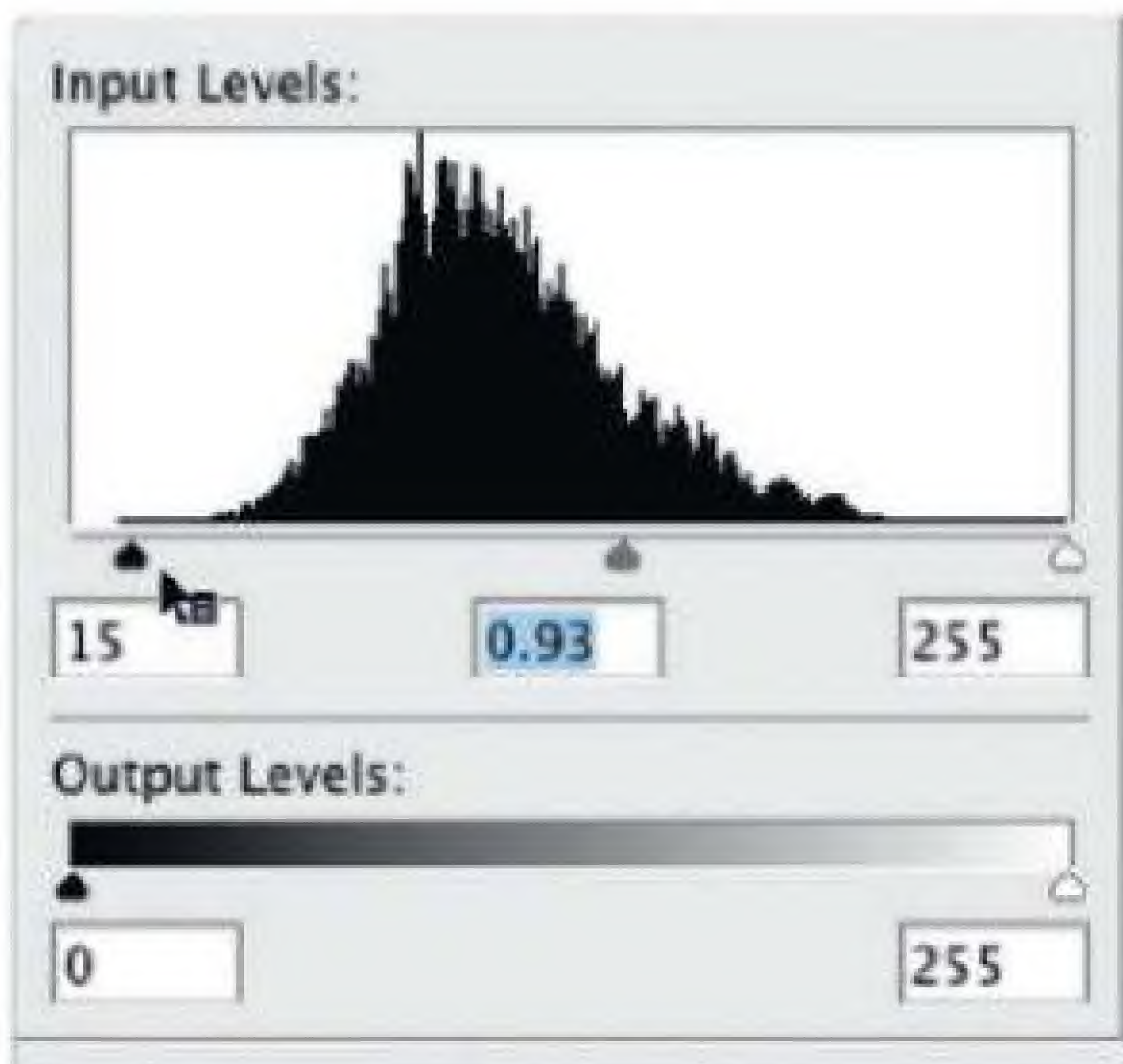
Marshland David Knight

Nikon D300, 200mm, f/8, ISO 200

DAVID has sent in a picture of a scene in which an old open boat is submerged in a marshland of wild grasses. Being so flat and vast, these scenes are always tricky. We have to work harder to find compositional aids to draw the eye in, and to keep it where we want it to be. An overcast day doesn't help, either.

David's picture is too tall, and that opening at the top of the frame is too distracting, taking the eye from the subject. The first thing I did was to crop it away, but in doing so I picked an old-fashioned glass-plate set of proportions, 6.5x8.5, to add the sense of the early part of the century.

Next I worked on the contrast, to try to get a bit more shape and form into the layers of grasses. There is no black in the original, and although not absolutely necessary for every image, this one needs the weight that a black tone brings with it. Using Levels, I dragged the left slider until it met the histogram – taking the opportunity to darken



the midtones a touch, too. In Curves (see left) I then injected the contrast, positioning the crossover point in the darker midtones, but at the same time preserving the lighter tones of the boat's prow by gently restricting the amplification of the highlights.

The result is a picture that is more contained within its frame, and one that has sufficient difference between dark and light tones that we have shape, form, texture and depth. It's a well-seen view, though, David.

Deer Gwyndaf Roberts

Canon EOS 20D, 100-400mm, 1/320sec at f/5, ISO 400

GWYNDAF took this image during the rut at Tatton Park in Cheshire. The timing is excellent and the animals' pose really demonstrates the effort they are putting into the performance. However, those tufts of grass have produced a distracting background, and on these occasions we have to go to extra lengths to make our subject stand out. The ideal solution here would have been a lower angle, to put more distance between the deer and the background, and then a wider aperture to send it all out of focus.

A more immediate issue with this picture, though, is the very cool tone – the kind you might get were you to shoot this sort of scene using auto white balance. A meaty injection of red and yellow helped solve this, and reduced the blue hue on the antlers. The patch of overexposed fur on the left deer's neck was hidden somewhat with a brush-over from the Burn tool, set to shadows and 8%.

The shape of the frame does nothing to help the composition, and while Gwyndaf has recognised the distraction of the top half of the frame, his digital neutral-density graduation doesn't take it away. A more drastic measure, but one that also helps to frame the subjects, is to crop away the distractions by creating a new 16:9 set of proportions.



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Apple MacBook Air from £867

For more information visit www.store.apple.com

NETBOOKS are very handy for people on the move. They're small, light and great for surfing the web or word processing. For photographers, however, they don't offer the performance needed to process images or run programs such as Photoshop.

Apple's MacBook Air notebooks have been around for a while, but are now smaller and lighter. The MacBook Air comes in 11in and 13in versions, with solid-state hard drives and high-performance Intel Core 2 Duo processors. Both units are just 1.7cm thick, meaning they can easily slide into a camera bag.

I tested the 13in version, which features 2GB RAM and a 256GB SSD hard drive. The screen has a 1440x900-pixel resolution, which is crisp and bright, making it great for photos. Despite its size, the MacBook Air feels very sturdy once open on your lap and has a full-sized keyboard for easy typing. Battery life is quoted as around five hours of wireless usage and up to 30 days on standby.

The main advantage of this machine, however, is its power. It runs Apple Aperture with ease, and can process and convert 28 raw files in around four minutes. The latest update of the Mac OS features the new App Store, with a range of photography apps available for download, including Aperture for the knockdown price of just £44.99.

The only real downside of the MacBook Air is the price. The 13in model we tested costs £1,378, with the 11in model from £867. The MacBook Air is a stunning piece of equipment that is perfect for busy photographers on the move. It may not be cheap, but what products worth having really are? **Mat Gallagher**

The AP guarantee to you

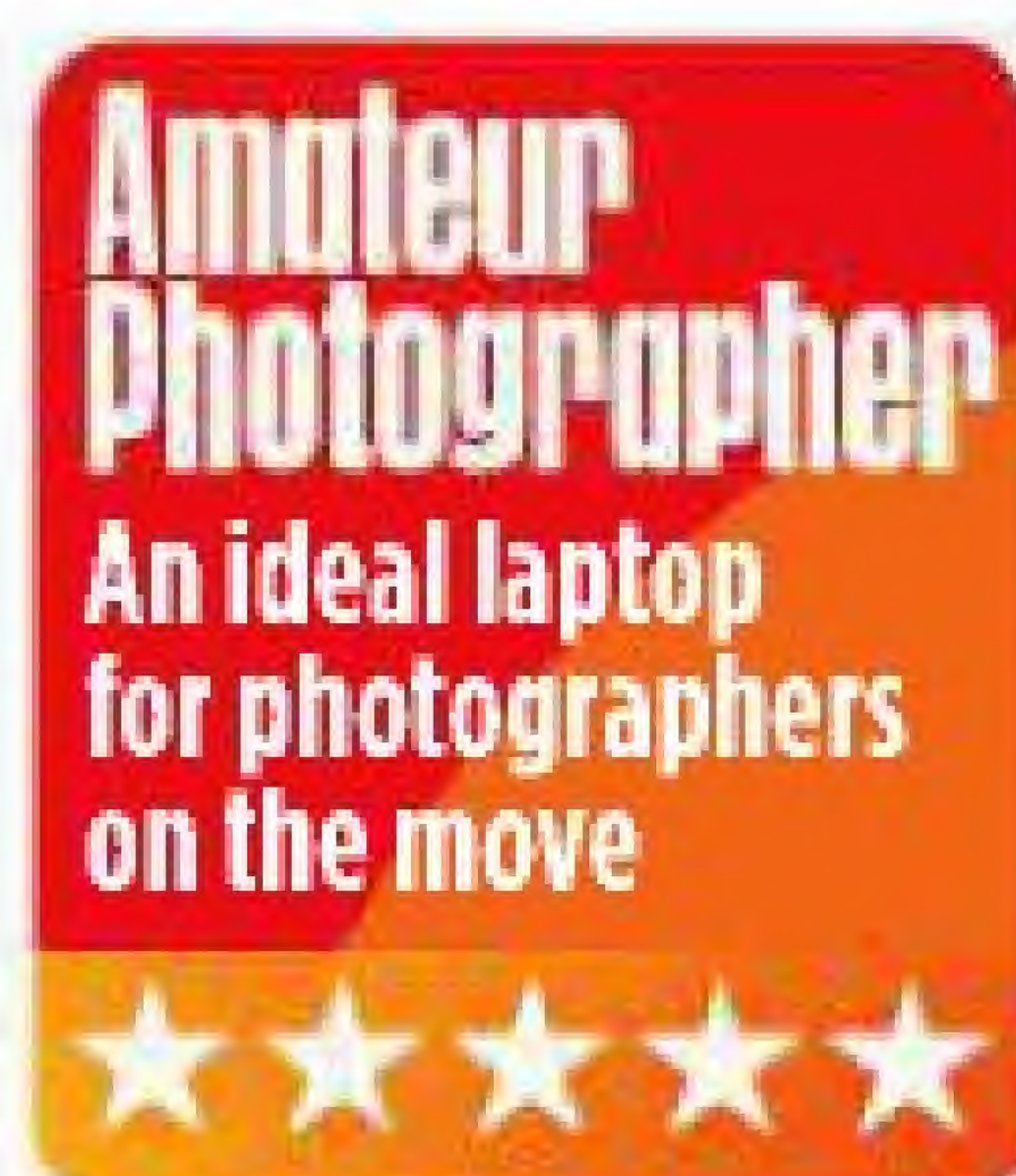
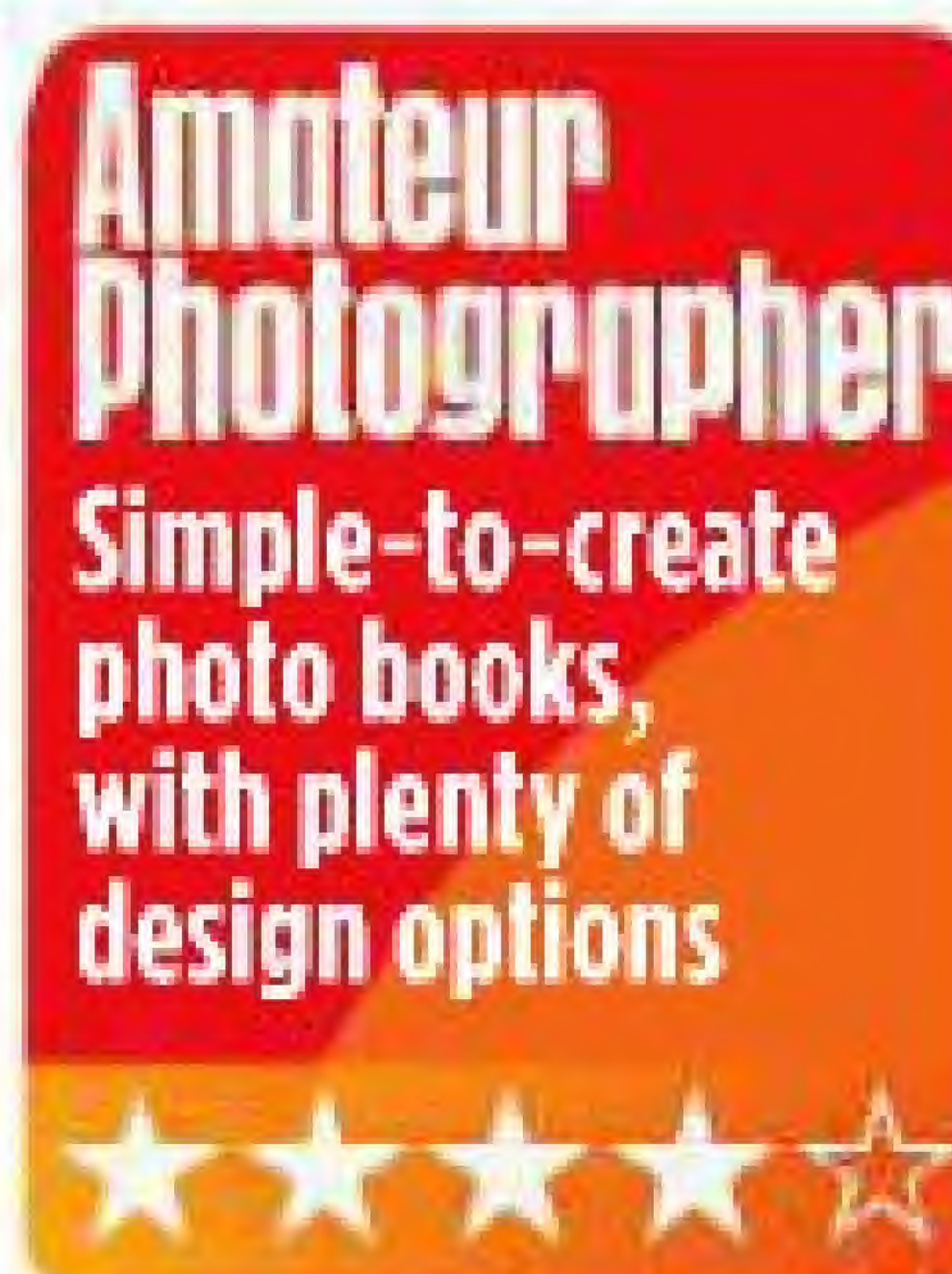
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I created a couple of books for weddings and am pleased with the price, print quality and accurate colour rendition. I recommend opting for the thicker paper, which costs a little extra. To ensure accurate layout, care must be taken to adhere to the print safe area. Unfortunately, the same book design cannot be used for multiple sizes (even in the same landscape or portrait format), which means a book has to be designed from scratch for every size. **Tim Coleman**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Olympus Pen E-PL2

Our hands-on preview of Olympus's second-generation entry-level compact system camera with expanded art filters and a new layout.

AP 12 February

Samsung NX11

Following the success of the NX10 and NX100, we take a first look at Samsung's latest compact system camera.

AP 12 February

Sony Alpha 580

It's Sony's first full DSLR with the new 16.2MP Exmor sensor and AVCHD Full HD video capture.

AP 12 February

Canon EOS 60D vs Nikon D7000

It's the ultimate decider: which mid-range DSLR offers the best all-round package?

AP 19 February

Olympus XZ-1

This high-end compact camera with a large 1/1.63in CCD sensor and f/1.8 Zuiko lens should be a hit with photographers.

AP 26 February



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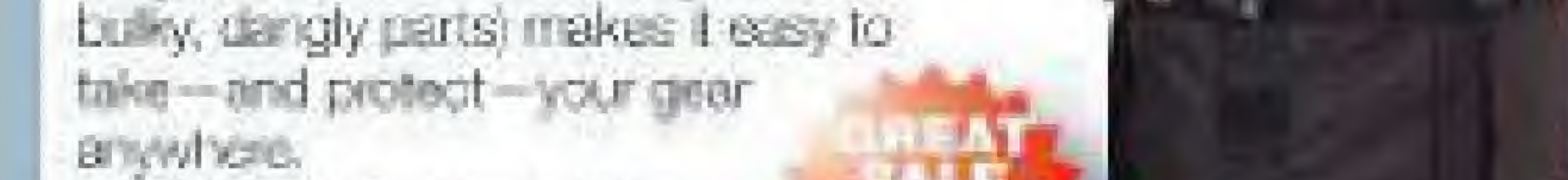
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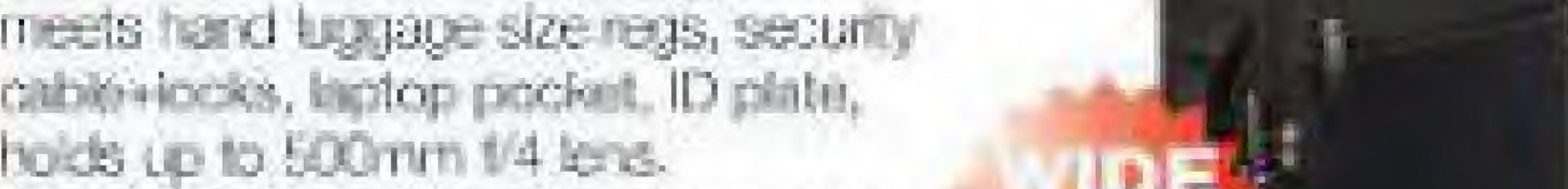
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Panasonic Lumix DMC-GH2

Featuring a brand new sensor capable of producing 16.05-million-pixel images, could the **GH2** be the pinnacle of the Micro Four Thirds system? We find out

Richard Sibley
Technical writer



WHEN the Lumix DMC-GH1 was released in March 2009, it was only Panasonic's second Micro Four Thirds camera. It is easily distinguished from the preceding DMC-G1, as the GH1 uses a slightly larger sensor and has the ability to shoot HD video footage. Yet with the introduction of the G10 and G2 models, the lines between Panasonic's G-series cameras became a little blurred. These cameras are aimed at

entry-level and enthusiast photographers but, like the GH1, both are capable of shooting video – the G2 even has a touch-sensitive screen.

The Lumix DMC-GH2 re-establishes the G-series hierarchy by employing the best features from each camera, such as the touch-sensitive screen, while also introducing some new features of its own. These include a sensor with an effective resolution of 16.05 million pixels and a powerful processing system that enables more advanced video capture and faster contrast-detection AF. It also adds the option of capturing 3D images via Panasonic's new H-FT012E 3D lens.

With this host of new features, the GH2

AT A GLANCE

- 16.05-million-pixel Four Thirds Live MOS sensor
- 3in articulated touchscreen
- Full HD (1920x1080-pixel), 60i video capture
- New Light Speed AF system
- Street price around £800 including 14-45mm kit lens

is at the pinnacle of Panasonic's G series, but is it the best Micro Four Thirds camera currently available?

FEATURES

Despite the touchscreen bringing a new dimension to how the Lumix DMC-GH2 handles, it is the processing components tucked away inside that really steal the show. These are centred around the new 18.31-million-pixel Live MOS sensor, which has an output of 16.05 million pixels. The idea behind the larger sensor is the same as that on the GH1, where the 14-million-pixel sensor provides a maximum output of only 12.1 million pixels. For more details on this, see *Features in use* on page 46.

Data from this 18-million-pixel sensor is processed by a new Venus FHD image processor, and an exclusive version of Panasonic's vMaicovicon image controller. These new internal processing improvements are designed to process data signals at high speed, primarily for the capture of high-definition video.

Beyond processing and capturing video footage, the fast, progressive scanning rate of this processing system also benefits the GH2's contrast-detection AF system. It is able to double the drive speed for the AF processing from 60fps to 120fps, meaning that the data from the sensor can be read and analysed more quickly, and contrast detection can take place much faster than we have previously

been used to. In fact, the new AF system is so quick that Panasonic calls it Light Speed AF, and claims it is the world's fastest.

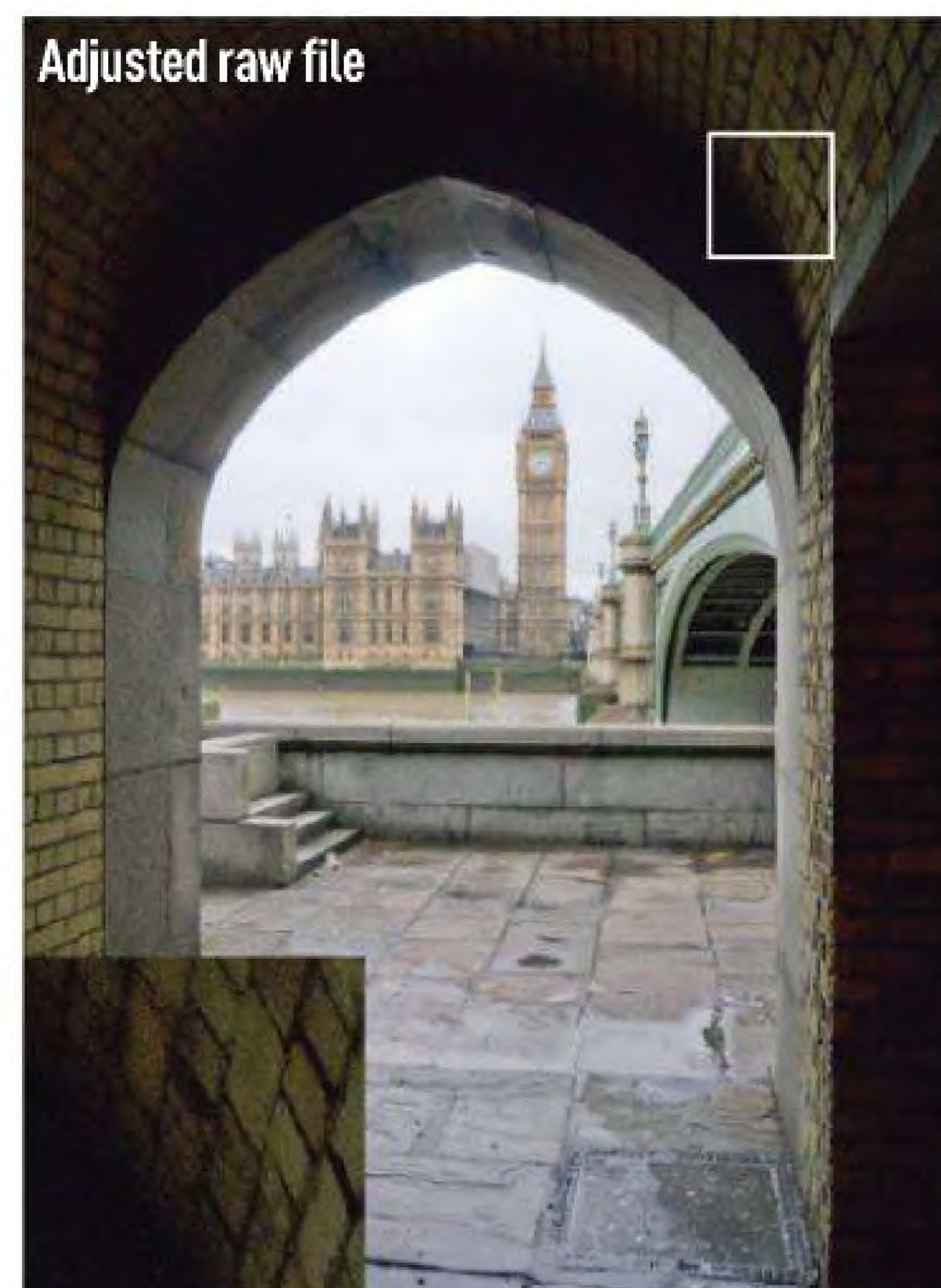
When I reviewed the Panasonic Lumix DMC-G2 (AP 15 May 2010), I was impressed with its new touchscreen technology and it is no surprise to see its inclusion in the GH2. The main screen allows access to the camera's quick menu, and settings can be changed by simply touching the screen. However, it is the Touch AF and Touch Shutter that I found most useful in the G2, as these two features allow you to select the point of focus by simply touching the on-screen image; the latter function will also then fire the shutter to take an image. So, when I found out that I would be testing the GH2, I was particularly excited about seeing how these features would work with the new Light Speed AF.

8/10

BUILD AND HANDLING

Anyone familiar with the Panasonic Lumix DMC-GH1 will feel immediately at home with the GH2, as it is virtually identical. Like the GH1, it has a miniature DSLR-style design with a reassuringly solid plastic body and contoured handgrip. The first noticeable change is the repositioning of the control dial from the grip at the front of the camera to the top right of the rear. For me, this had little effect on how the camera handled, but whether you like it or not will come down to personal preference.

The repositioning of the control dial means the direct movie record button is now on the top of the camera, as on the



G2. Unlike the G2, however, the iAuto button on the top of the camera has been replaced with one of three function (Fn) buttons. The top button is set by default to activate iAuto, but there are numerous other options that can be applied to this, or the other two function buttons. The other function buttons are the left and down directional controls on the rear, which are by default assigned to the metering modes and the film styles.

The only other difference between the GH2 and its predecessor is the secondary

The GH2 has a good dynamic range for a Micro Four Thirds camera. A lot of detail can be recovered, particularly from shadow areas, although if pushed too far noise does become visible

switch on the AF point dial. This switch is positioned at the side of the dial and is used to shift between manual focus and continuous or single AF. This was also the case with the G2, and it makes the various different AF configurations quick and easy to access.

In fact, the overall placement of the buttons and dials on the GH2 makes it very clear and simple to operate. All the most regularly used features have dedicated buttons and can be found without having to enter the camera's on-screen menu system.

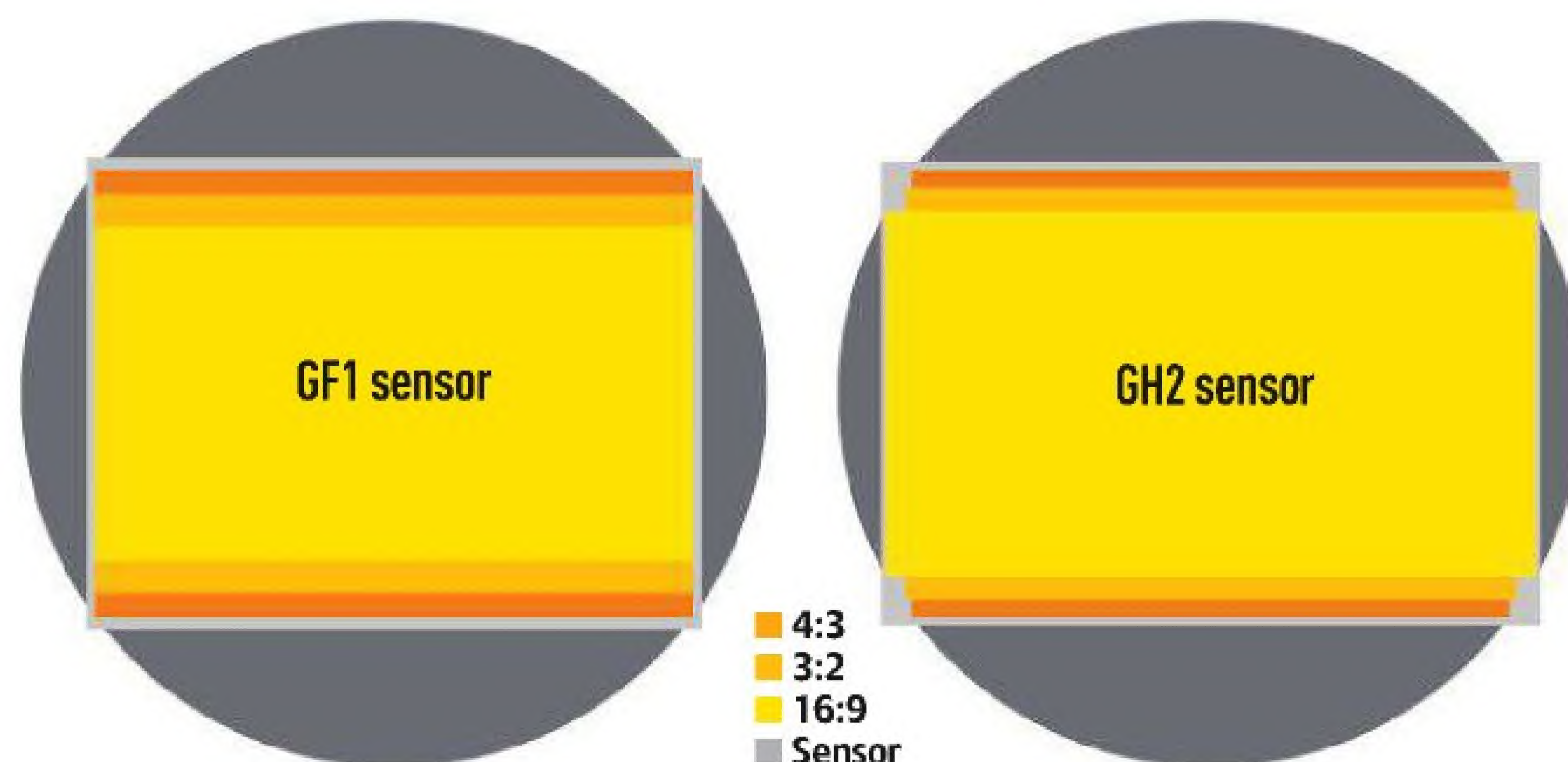
FEATURES IN USE MULTI-ASPECT SENSOR

ALTHOUGH the maximum output of the GH2's sensor is 16.05 million pixels, the actual sensor has 18.31 million photosites. The reason for this is that the GH2's sensor is actually slightly larger than a standard Four Thirds sensor.

The default aspect ratio of a Micro Four Thirds sensor is, of course, 4:3. Usually, any other aspect ratio a camera produces is merely a crop of this. For example, the maximum 4:3 image size of the GF2 is 4000x3000 pixels, and the 3:2 ratio is a crop of this, measuring 4000x2672 pixels. Note how the width is identical, but the height of the image has been cropped to produce the different aspect ratio.

However, the GH2's larger sensor is able to produce a 4:3 image that measures 4608x3456 (15.9m) pixels, while 3:2 images are 4752x3168 (15m) pixels. Although the height of the image is different, the slightly larger sensor maximises use of the imaging circle so that 3:2 images are actually wider than the native 4:3 ratio.

The benefit of this is that images maintain a resolution that is still reasonably high. This can be seen by the difference in resolution when looking



at 4:3 images and 16:9 images produced by the GH2 and GF2. There is roughly a two-million-pixel difference in the size of images when switching between 4:3 and 16:9 on the GH2. This means that 16:9 images have around 12.5% fewer pixels than the 4:3 images. However, the 16:9 images

produced by the GF2 are more than three million pixels smaller than 4:3 ratio images. This is a 25% reduction in the number of pixels.

So, the multi-aspect sensor means that there is less reduction in image size when the aspect ratio is changed from the standard 4:3 ratio.

The one major change in handling from the GH1 is the touchscreen. It is the same screen as found in the G2 and it works identically in the GH2. While many photographers bemoan touchscreens as unnecessary, fiddly and awkward to use, I have to disagree with them with regard to its use in the GH2. Touch-sensitive screens have moved on in leaps and bounds in recent years: the touchscreen of the GH2 does not require a forceful press like a railway station ticket machine, but rather just a slight touch.

However, the operation of the camera isn't reliant on using the touchscreen. The quick menu also has its own dedicated button on the rear of the camera and the directional controls can be used to navigate the shooting options.

The GH2, therefore, provides the best of both worlds. For the more traditional photographer there are plenty of dials and customisable buttons for easy access, while the more tech-savvy user will no doubt make good use of the touchscreen for quick access to every shooting feature.

8/10

METERING

Like all the other Panasonic Lumix G-series cameras, the GH2 has a 144-zone multi-pattern metering system. The way this system judges exposures seems much the same as in other G-series models. On the whole, I found that the evaluative metering mode produced images suitable for printing or display straight from the camera.

Images taken under bright blue skies are well exposed for both sky and foreground, and look particularly good when combined with the vibrant colour setting. Shooting landscapes on an overcast day tends to produce exposures that prioritise the sky, making sure there is some detail and very few, if any, burnt-out highlights. The downside to this is that it leaves the actual landscape and anything in the foreground looking slightly underexposed. However, this can easily be adjusted using exposure compensation. In fact, I feel the underexposure is actually a good thing, as most photographers would prefer to retain detail in the sky and use editing software to lighten a dark foreground.

Switching to spot metering mode and photographing a grey card confirms that the GH2 does slightly underexpose. Measuring the RGB values of the grey card in Adobe Photoshop gives a reading of around 118, whereas 128 is an exact midtone.

Generally, photographers, and videographers for that matter, will be happy with how the GH2 meters most scenes. After a while you get to know how it will meter and can alter the exposure accordingly.

With evaluative, centreweighted and spot metering, as well as exposure compensation and Intelligent D-Range Control, there are plenty of different options to ensure that images look exactly how you want them.

8/10

DYNAMIC RANGE

As the Lumix DMC-GH2 has a tendency to underexpose images slightly to minimise burnt-out highlights, it often appears that there are large areas with no detail. However, many of these areas are not completely black and there is still detail that can be recovered. That said, there is a limit to how much detail can be retrieved before image noise becomes an issue. Opening a JPEG file in Adobe Camera Raw, I was able to increase the exposure by around 2EV to recover detail. Beyond this, colour and luminance noise starts to become visible in shadow areas, even at fairly low ISO sensitivities.

The DxOMark website (www.dxomark.com) measures the dynamic range of the GH2 as 11.3EV, which is slightly less than the previous GH1's 11.6EV. This minute difference is most likely the result of the GH2's new sensor being more densely populated. Nevertheless, the dynamic range is still very good for a Micro Four Thirds camera – the G2 only measured 10.3EV in the same test.

The GH2's dynamic range is on a par with, or is only a little less than, most current DSLRs with APS-C-size sensors. The fact it underexposes slightly to preserve highlight detail means there is still plenty of image data that can be adjusted, particularly when capturing images as raw files. If you are more accustomed to shooting JPEG files, then the in-camera Intelligent D-Range Control has various settings that adjust the image to help recover detail in highlight and shadow areas.

8/10

AUTOFOCUS

When I first tried a pre-production version of the GH2, in a meeting with Panasonic back in October 2010, I was genuinely excited about

'At 11.3EV, the dynamic range of the GH2 is very good for a Micro Four Thirds camera'

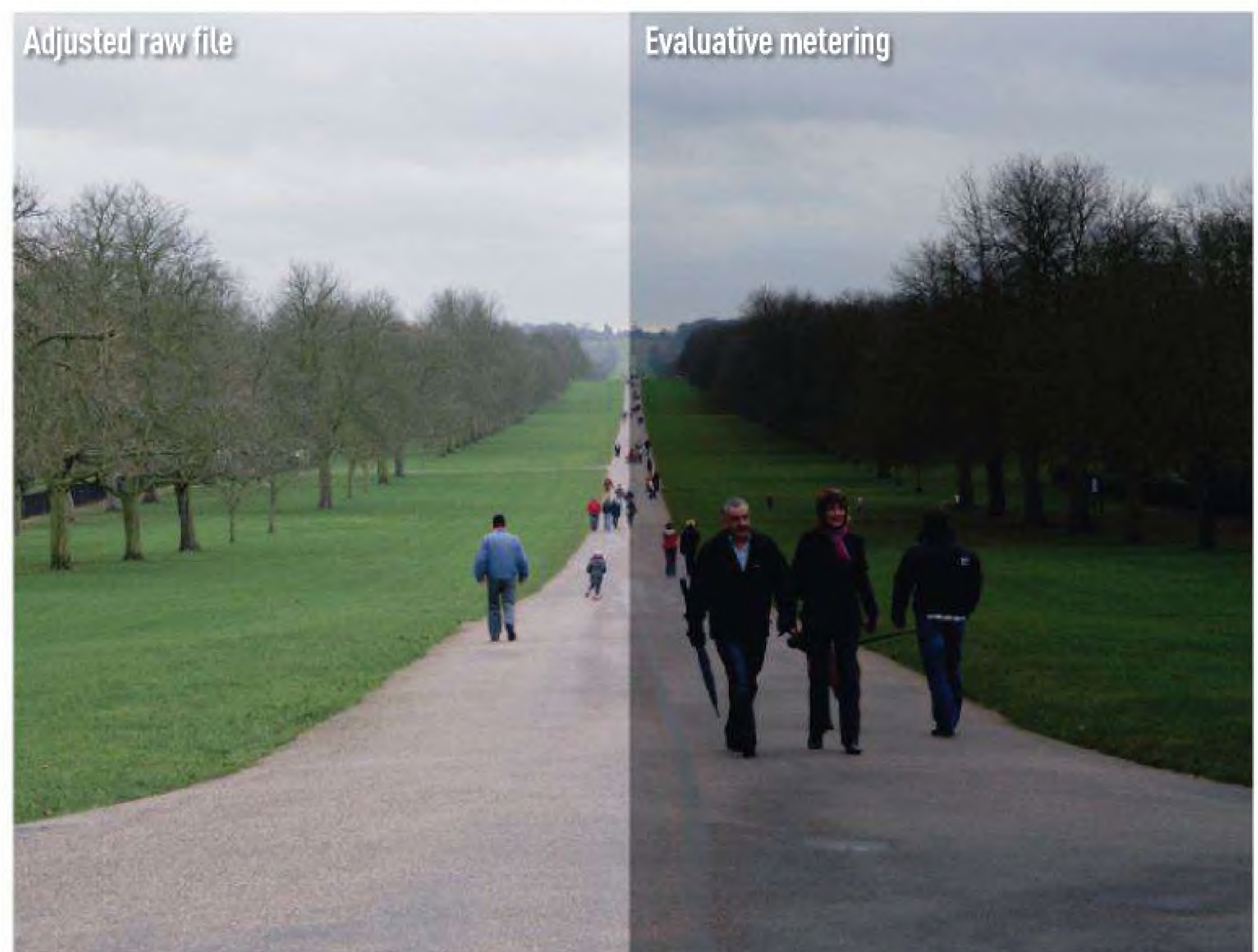
In overcast conditions, the GH2 tended to underexpose images. However, it is possible to brighten raw images and still retain detail in the sky

the speed of the new contrast-detection AF system. However, I did wonder how it would cope in a real-world test situation.

Thankfully, the new Light Speed contrast-detection AF lives up to its initial promise. Panasonic claims that it snaps from its minimum focus distance to infinity in 0.1 seconds, and while I had no way to accurately test this, after using the GH2 I have no reason to doubt the claim. In AF-S mode, using the 14-140mm f/4-5.8 lens, the camera snaps into focus as fast, if not faster, than most phase-detection systems.

But before you all start selling your DSLRs and buying GH2s, the camera does have a weakness – in single-point continuous AF, contrast detection doesn't work as well as phase detection and still has to move back and forth to find the point of focus. This slows the focus and causes it to miss the exact area you want, although that is not to say that continuous focus isn't worth using. The AF tracking and face detection modes work well with moderately moving subjects, so it is more than suitable for use at social events, with children playing and even some sports. If you want to capture faster and less predictable movement, such as a football or rugby match, then a camera with phase-detection AF is still the better option.

Touch AF adds a new dynamic to focusing. It allows you to simply touch the area on screen that you wish to focus on. Even better, though, is the Touch Shutter function. This not only focuses when you touch the screen, but also fires the camera's shutter and captures an image. The process happens almost instantly, but those concerned that touching the screen will create a slight movement should not worry. The screen is sensitive enough that it doesn't require a firm press, and



while there is a little more movement compared to pressing the shutter button, unless you are shooting using a telephoto lens or a slow shutter speed you shouldn't notice any camera shake.

I'm pleased that the AF system of the GH2 lived up to my initial expectations. It goes a long way to proving that contrast-detection AF, when implemented correctly, can be just as fast as phase-detection AF. It may not be able to keep up with a phase-detection system when it comes to the continuous focusing required for sports photography, but the GH2 really isn't designed for that type of application.

It's not just for stills photography that the AF system excels; it also plays a major part in the camera's video capture capabilities, but more on this later.



WHITE BALANCE AND COLOUR

Anyone who already uses a Panasonic G-series camera will be familiar with the way the GH2 renders colours. In its default standard colour, or 'film style' as it is called, colours are realistic, but many will prefer their images with a little more impact. Thankfully, the GH2 is laden with different colour modes, and they are all genuinely useful.

Among the standard options are the vibrant and dynamic settings. Of these, the vibrant setting adjusts the saturation of the colours in the image, whereas the dynamic setting increases the level of contrast and in turn makes the colours look more saturated than in the standard film-style mode. The smooth setting keeps the realistic colours of the standard setting, but increases the contrast to add a little more impact. The nostalgic setting, meanwhile, decreases saturation and contrast.

One option that will be of interest to videographers is the cinema setting. This appears to darken the image and prevent blown-out highlights while increasing the contrast a little and leaving the saturation looking fairly natural. There is also a choice of three different black & white settings.

Each of the film presets can be adjusted, and there is also the option to save two user-defined film styles. If you can't decide on the style you wish to use, there is a multi-film mode that allows three different styles to be selected. These will be applied in succession each time you take an image. While multi-film is a useful mode, it would be even better if it required just one press of the shutter to take an image and save it three times with different styles.

The GH2's AWB does a very good job in almost every condition I tested it under. When using it under household tungsten lighting it just took the edge off the colour cast, while the tungsten setting produced a neutral white balance. Which you prefer is down to individual taste, but if you demand absolute precision then there are also custom and manual settings available.



Facts & figures

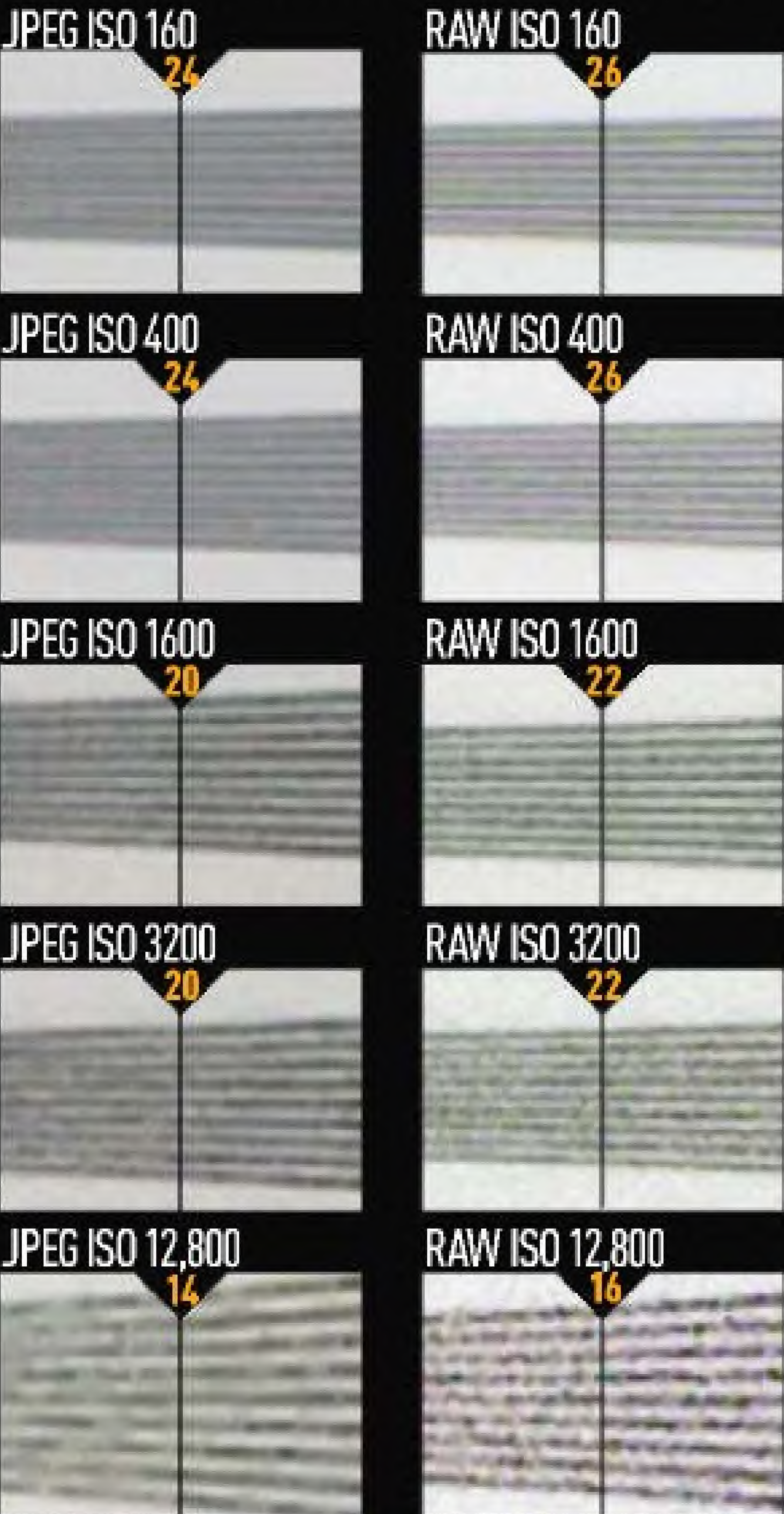


RRP	£969.99 with 14mm-45mm kit lens
Sensor	16.05-million-effective-pixel Live MOS
Output size	4608x3456 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds
File format	JPEG, RW2 (raw), raw + JPEG, MPO (when attaching 3D lens in Micro Four Thirds-system standard), AVCHD
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec
Max flash sync	1/160sec
ISO	160-12,800
Exposure modes	Program, aperture priority, shutter priority, Manual, iAuto, 22 scene modes, 3 custom settings
Metering system	144-zone multi-pattern sensing system
Exposure comp	±5EV in 1/3 steps
White balance	Auto, 5 presets, 4 custom, Kelvin, all with fine-tuning
White balance bracket	3 frames
Drive mode	5fps for 7 frames in raw, or unlimited JPEGs
LCD	3in, 460,000-dot touchscreen LCD
Viewfinder type	EVF with 1,533,600 dots equivalent
Field of view	100% on LCD
Dioptr adjustment	±4
Focusing modes	Single, continuous, manual
AF points	23-area, face detection, AF tracking, 1-area, touch
DoF preview	Yes, with shutter speed simulation
Built-in flash	Yes, GN 13.9m @ ISO 160
Video	Full 1080p 24fps HD, 1080i 50/60i (30/25fps output), AVCHD, 1280x720, 30fps MJPEG
External mic	Yes
Memory card	SD/SDHC/SDXC
Power	Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out, mic in
Weight	392g (body only)
Dimensions	124x89.6x75.8mm

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RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Panasonic 14-140mm f/4-5.8 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At its native sensitivity of ISO 160, the GH2 captures a great deal of fine detail and is certainly on a par with similarly specified DSLRs with APS-C-size sensors

FOCAL POINTS

Viewfinder sensor

This sensor detects when the camera is held up to the eye and automatically switches the screen off and the EVF on

Articulated touchscreen

One of the major new features of the GH2 is the articulated 3in touch-sensitive screen

Function button

Of the three function buttons on the GH2, this one is the most useful as it is easily pressed while shooting

Quick menu

Although the quick menu can be operated via the touchscreen, it can also be switched on using this button and navigated via the directional buttons below



Camera shown actual size

3D still images

At the same time as the introduction of the GH2, Panasonic also announced the H-FT012 3D lens. The 3D images created can be displayed on compatible 3D television screens and displays.

Touch playback

It is not just for taking images that the touchscreen can be used. It is also employed in playback mode to quickly scroll, select and zoom in on images.

Histogram

The GH2 has the option of displaying a live histogram display on the screen. One advantage with this camera is that the exact position of the histogram on the screen can be selected by the user.

iAuto

Like other Panasonic cameras, the GH2 features an Intelligent Auto (iAuto) mode. In this mode, the camera automatically detects what you are trying to photograph and changes the settings accordingly.

Quick menu

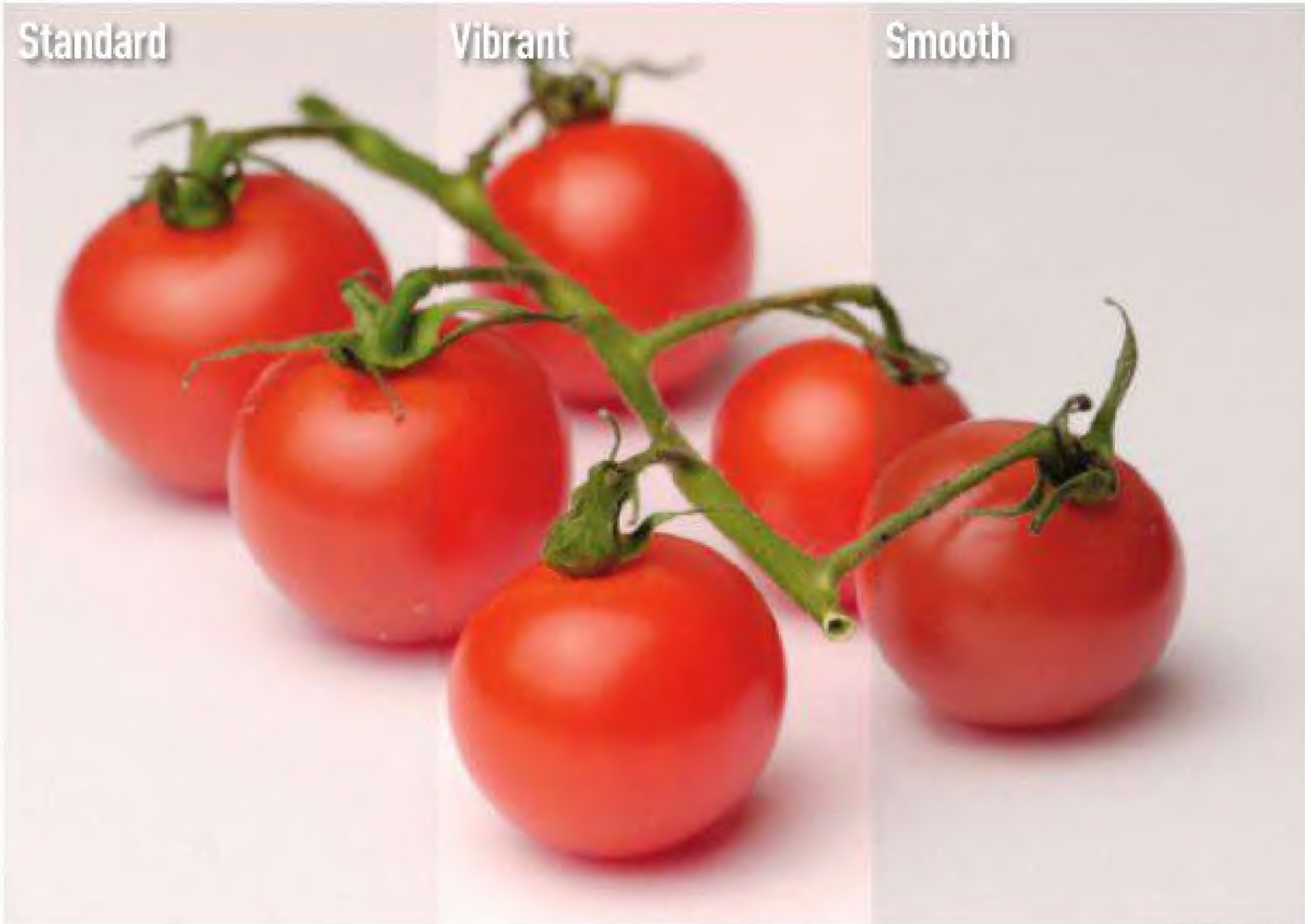


Shooting settings



Film-style screen





RESOLUTION, NOISE AND SENSITIVITY
With 16.05-million-pixels, the GH2 has an impressive resolution for a Micro Four Thirds system camera. In raw mode, images can be adjusted so that a resolution of around 26 can be achieved at the native sensitivity of ISO 160. However, JPEG images taken with the camera's default settings only achieve a resolution of around 24.

The 16.05-million-pixel sensor does seem on the verge of overpopulation for its size. Luminance noise is visible at ISO 200, although it is not significant and is easily removed from raw images. As the sensitivity increases, luminance noise starts to have more of an effect, and it becomes an issue at around ISO 800. Chroma noise also starts to creep in at around this point, although it is also visible at lower sensitivities if shadow areas are lightened too much. Thankfully, the chroma noise is easily removed from raw images at all but the highest sensitivity settings.

At the maximum ISO 12,800 sensitivity, luminance noise is quite severe, which causes a significant loss in detail resolution. However, overall, raw images from the GH2 have among the best detail resolution of any compact system camera.



VIEWFINDER, LCD, LIVE VIEW AND VIDEO
Although the 3in articulated, 460,000-dot screen of the GH2 is identical to that used in the GH1, there has been an upgrade made to the electronic viewfinder (EVF). It is a slightly larger, 1,533,600-dot equivalent LCD viewfinder, offering 100% coverage. Like the multi-aspect sensor, this larger LCD viewfinder is used to ensure that the display is still of a high resolution when alternative aspect ratios are used.

Although the rear LCD screen is good, a higher resolution 920,000-dot screen would have really complemented the GH2's position as the pinnacle of the Panasonic G series, and put it on par

Often the smooth film style is preferable for natural images, such as landscapes, while the saturation and contrast of the vibrant setting make it better for vivid snapshots

with its APS-C-format competitors. Of the two viewing methods, it is the EVF that really stands out. Anyone who is concerned that an EVF can't match an optical viewfinder should try the one on the GH2. The resolution is high, but more importantly the refresh rate is very fast, meaning there is no image lag, blur or wobble as the camera is panned. It is the best EVF I have used. It really does set the standard, although I expect most manufacturers to match it, or even better it, within the next 12 months.

What really sets the GH2 apart from Panasonic's own GF2 and G2 models is its video mode. The powerful processor means that the footage is captured progressively, but can be saved in the broadcast-compatible interlaced format.

When saving video for PAL TV output, footage can be saved with the AVCHD file format at 1080i or 720p. However, for budding film makers there is a special cinema mode that saves footage at 1080p at 24fps, imitating the frame rate and look of shooting moving footage on film.

While all this is impressive, it is perhaps the variable frame rate that is one of the most interesting features. This allows the footage saved to be at 80%, 160%, 200% or 300% of the speed of the actual footage, which makes it great for slightly slowed or speeded-up movement.

Due to the powerful video-processing system, the continuous AF works well when panning slowly. Yet it is the single AF mode that really excels, with the ability to use touch AF to select the point of focus. This allows the focus to be easily changed from foreground to background for a very professional-looking effect. The AF even slows down when you do this so that it doesn't snap into focus, but rather moves steadily and slowly.



Competition



Panasonic Lumix G2
TESTED 15 MAY 2010



Sony Alpha 55
TESTED 20 NOVEMBER 2010

THE MOST obvious Micro Four Thirds competitor for the GH2 has to be Panasonic's own Lumix DMC-G2. Both cameras have a very similar build and handling, but the G2 has a lower 12.3-million-pixel sensor, lower-resolution EVF and more limited video capture options. The more compact GF2 is also a good choice, and is similar to the G2 but does not feature a built-in EVF.

If video capture is a major requirement, the Sony Alpha 55 (or Alpha 33) may be a good choice. Their translucent mirror technology allows phase-detection AF to take place in video capture for fast and smooth focusing. The Alpha 55 also features a 16.2MP APS-C-size sensor, but in a larger body.

Verdict

DESPITE the new 16.05-million-pixel sensor, it is the new high-speed, contrast-detection AF and video capabilities of the Panasonic Lumix DMC-GH2 that really make it stand out from its competitors. The superb EVF should allay the scepticism of those who have had concerns about switching to this technology.

It does have a few flaws, though. The image quality is clearly affected by the densely packed sensor, and luminance noise is often visible at low sensitivities. This shouldn't be too much of an issue for most photographers, but it does make you wonder how much longer the Micro Four Thirds format will be able to compete against the new high-resolution APS-C-format cameras.

The touchscreen will appeal to a younger generation of photographers, and touch AF and touch shutter are genuinely useful. However, the best thing is that use of the touchscreen isn't integral to the camera's operation and the usual control buttons can be used.

At around £800 including the 14-45mm kit lens, the GH2 is reasonably priced, but to get the most from the camera I would recommend the slightly more expensive 14-140mm kit, which costs around £1,000.

Amateur Photographer
Tested as Compact system camera
Rated Very good
86%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION 28/30										
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									

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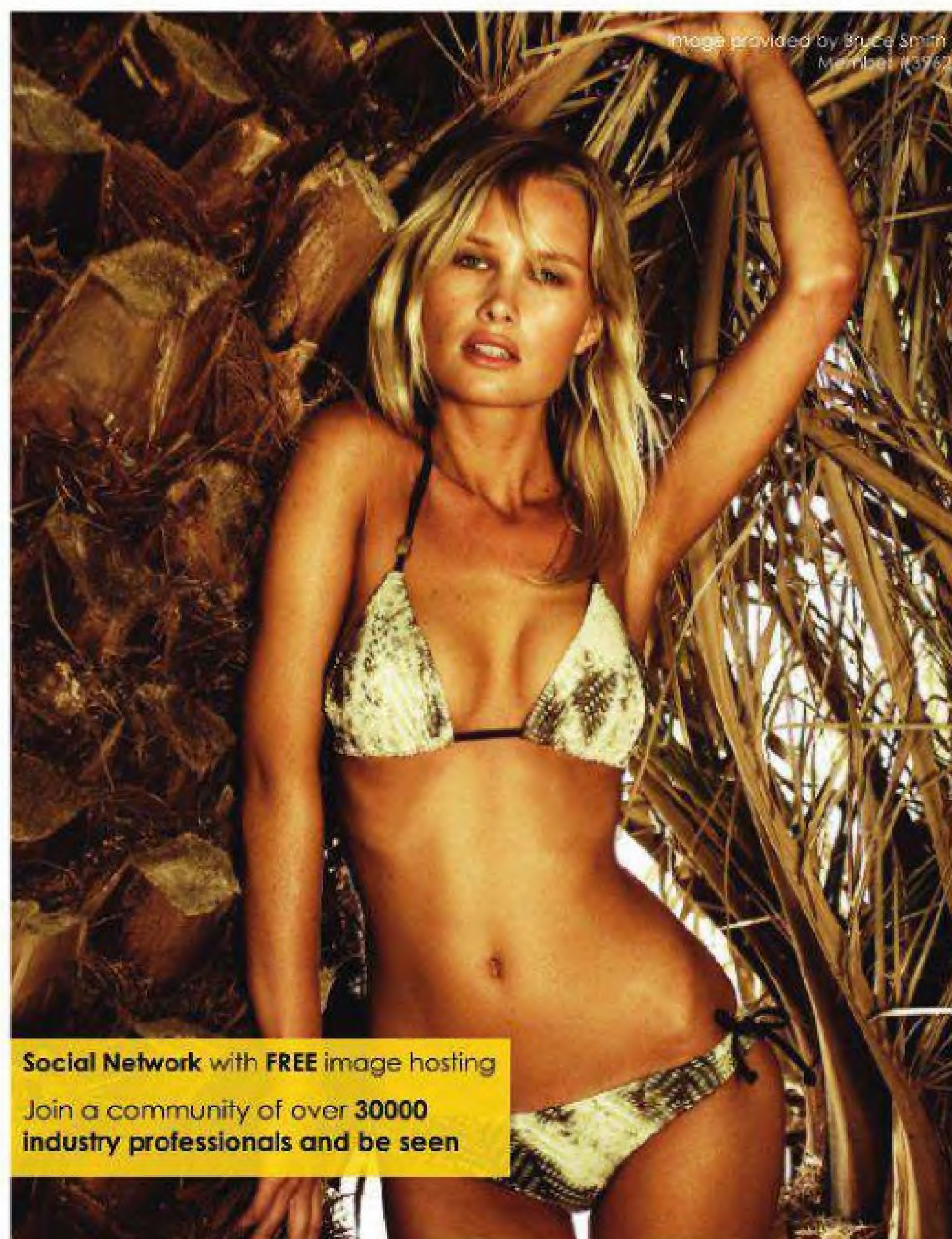
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Gallagher and style



Amateur Photographer's new deputy and technical editor **Mat Gallagher** reveals how family holidays and a childhood fascination with his dad's cameras set him on a rewarding photographic journey

WHEN I was growing up, my father had two Olympus OM-1 cameras that always travelled on holiday with us. As soon as I was old enough, and my hands were big enough, I would seize one of them, taking pictures of the scenery, the family or anything else in sight. My first real move into serious photography, however, came at school when, during art lessons, I was shown the school darkroom. Soon, developing became as much a passion as taking the pictures, and I spent many hours under the red light perfecting



Professional ice skater **Nicola Trippick**, shot for a personal project in 2005

Right: The last days of Walthamstow Stadium in East London, before it finally closed, reflected in a puddle below



Below: Pink Nose, the leopard cub, watching a squirrel in a nearby tree. The image has been converted to a sepia tone



my technique. After A levels I took a foundation course in art and design, and of the specialisms it was photography that drew my interest, spending more time in the darkrooms and learning about the latest advances in digital imaging. To aid my studies, my parents bought me a Canon A-1 SLR, which was one of the first models with priority metering modes. It gave some great results and I loved using it.

Following the course I studied for a BA (Hons) in creative imaging at the University of Huddersfield, which covered both graphics and photography in an advertising-based arena. This taught me colour darkroom techniques and I developed a passion for cross-processing and fashion-style portraits. The course was also one of the first to really concentrate on digital imaging, and we were taught to use early versions of Photoshop and various pieces of design and publishing software. At this time, I bought myself a Canon EOS 50E and made use of the university's Bronicas for project work.

In my third year I managed to secure a work experience placement in an offshoot of the Ogilvy & Mather advertising agency in Zimbabwe. Here I got to work alongside designers and copywriters, and helped create print and video advertising for national campaigns, from mobile phone networks to shoe companies. While in Zimbabwe, I also got to travel around the country with my camera and capture some of its stunning scenery, including Victoria Falls and the Hwange National Park.

After university, I had a brief spell working for the NUS before taking a job at a small event photography company specialising in nursery photography and student balls. During the day I worked in the office organising shoots for the nursery photographers and in the evenings worked as the photographer for the events. I really enjoyed working with people and the pace of working at events. I also took on some freelance photography jobs, including marketing photos for Children in Need events in West Yorkshire.

In 2003, I made the move into journalism and joined *Digital Photo* magazine in Peterborough, working my way up from staff writer to technical editor in a few years. After spells on a couple of other magazines I joined *Amateur Photographer's* sister title *What Digital Camera* in April 2009 as deputy editor, and took the position on AP in November 2010.

Although I spend a large part of my job taking photos for camera tests, I still really enjoy photography as a hobby and wherever I go I take a camera with me. I really like to travel and have been fortunate enough to visit some beautiful locations over the past few years, including a trip to the Kruger National Park in South Africa. Using a long lens to get close in on stunning animals was amazing and something I would love to do more often. My favourite animals on the trip were a female leopard and her two young cubs, named Pink Nose and Brown Nose by the guides. The hyenas also made for some



Above: The Caterham Roadsport car, shot for press material on location in Cambridgeshire

very photogenic subjects, at times almost seeming to pose for the camera. I also have a soft spot for monkeys, and have been lucky enough to see them wild in Singapore, and in various zoos and reserves in the UK – my favourite being Monkey Forest in Staffordshire (visit www.trentham-monkey-forest.com for more information), as you can walk among them and get some really natural portraits.

During my degree I developed a love for the work of Bob Carlos Clarke, David Bailey and later Rankin. I love their stylised portraits and their more risqué fashion shots. Portrait photography is one of my favourite areas and I enjoy the challenge of studio lighting setups as much as interacting with the subject to relax them and get the best out of the shoot. They say you should never meet your heroes but, having now had the chance to chat to all three of these photographers, I haven't been let down and they are, and were, pretty nice guys. What has been equally inspirational, though, has been meeting newer up-and-coming photographers, such as David Lam, a fashion photographer I've had the pleasure of joining for a couple of his shoots.

Another of my passions is cars, and after spending some time with professional car photographers on shoots for *Max Power* magazine, I found it was a great way to combine two of the things I love and got the opportunity to take some promotional shots for a new Caterham sports model a few years ago. Working outdoors with studio-style lights creates many of its own problems, from balancing the ambient light to dealing with gusts of wind blowing over light stands, rain or dirt, but it is very rewarding when you get the shot right.

As most photographers have at one time or another, I have agreed to take wedding photographs for friends, and then friends of friends. Anyone who tells you wedding photography is easy has never tried it. It can

be a very stressful affair, and there's a lot of pressure to get the right shots. Don't get me wrong, I love shooting weddings, and will no doubt do more, but I have to limit them and don't think I could do it full time.

I also love music and having been in bands since the age of 16, taking photos at live gigs was another chance to combine passions. Over the past year I have become a regular photographer for the NME club night at KOKO in London, taking pictures of the crowd and the bands. It's a very challenging type of photography: dark, fast and loud, but great for action shots and an excellent test for a camera's ISO and autofocus.

A few years ago I set up my own website to host my portfolio, using Dreamweaver software. It took a bit more work than using a pre-packed site, but it means I can easily tweak it as I want, and have recently given it a bit of a refresh by using the output from Adobe Lightroom to export the gallery pages. If you'd like to see some of my work you can do so by visiting www.matgallagher.co.uk. **AP**



Right: The lead singer of band Mona, shot for the Club NME night at KOKO, Camden, London

AskAP

Let the AP team answer your photographic queries

OUT OF WARRANTY

Q My Sony Alpha 700 has developed a problem with the rear thumbwheel. If I put the camera in playback mode, it will jump through images and menu options erratically when I just lightly touch the thumbwheel. I've looked on some Sony/Minolta support forums and a lot of other Sony Alpha 700 users have reported the same problems. Some users recommend using a dust blower to clean dust off the contacts. I've tried this, but it hasn't fixed the problem.

I have had the camera for about 18 months so the warranty has expired, but I feel that I shouldn't have to pay for it to be repaired as there are a lot of other unhappy Alpha 700 users out there. However, Sony has explained to me that I will have to pay for the problem to be fixed. I am otherwise very happy with the Alpha 700, and the results are superb.

If I have to buy a new camera, and as there is no direct replacement for the Alpha 700 as yet, I may consider changing my system, but this is an expensive option as I have invested heavily in Sony and Minolta lenses. Can you help? **Trevor Charnley**

A I sympathise with you, Trevor, but sometimes these things happen. A 12-month guarantee period is just that, and it seems a bit unfair to say that Sony is not acting fairly by charging you for a repair. I contacted Sony UK about problems with the Alpha 700 DSLR and was told that, out of all the units sold in the UK over two years, they have seen this problem only six times. The internet is a great place to exchange information and comments, but human nature dictates that people will complain about an item more often than they will praise it.

Even though the problem with your Alpha 700 cannot be fixed under guarantee, nor is it widespread enough to warrant a recall, Sony will make an exception in this case and repair your camera free of charge. The company should contact you in due course. **Ian Farrell**



IMPORTING PROBLEMS

Q I am having trouble importing TIFF files from my Nikon film scanner into Adobe Lightroom 3.2. I would like to do this so I can use Lightroom's lens-correction facilities on the images, but when I try to import the files I don't see them in Lightroom's import dialogue box. The files open into Photoshop and other imaging applications fine. Is this a bug? **Peter West**

A The TIFF file format is often cited as one of the most compatible types of image file, so it's ironic that Adobe Lightroom does seem to have the occasional problem working with them. First, try altering

some of the options when you save the file, such as pixel order, byte order and so on. Also, try not to use any compression. Even though this is lossless, it can sometimes make the file unrecognisable to software trying to preview it.

If these changes don't work, the problem must lie in the way Nikon Scan (or whatever scanner software you are using) is outputting the images. If the images open into Photoshop with no problems, I suggest using the Image Processor (File>Scripts>Image Processor) to re-save the images as TIFFs or convert them all to PSD (Photoshop's own file format). You should be able to leave your computer to do all this automatically by itself.

Ian Farrell

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to:

apanswers@ipcmedia.com
or by post to:
Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

FILTER FLARE

Q I have a few ND filters and am trying to use them in combination to get very long exposures in daylight. I'm stacking two 2-stop filters and a 3-stop filter in a Cokin filter holder, and putting the whole thing on the end of my Olympus 12-60mm f/2.8-4 zoom, which is fitted to an Olympus E-3 DSLR. The exposure times are what I want, and I am getting some great effects in landscapes, particularly the sky, but the images don't look as punchy as they would without the filters and I'm seeing flare from the sun where I don't usually. In some situations I also see a slight magenta colour cast, although I can remove this at the raw-processing stage. Am I doing something wrong? **Ben Massey**

A Stacking filters like this can often lead to flare. Light can bounce around between the filters (lens elements are coated to prevent this) and any dust that settles on the filters' surfaces will only make things worse. Flare doesn't always come in the form of spots, either. It can also cause a general lowering of contrast across the whole frame, which is what you are seeing when you say your pictures are looking flatter than normal. The colour cast you mention is probably present to some degree in each of your ND filters, but is being compounded by using them all together.

To get round these issues, I suggest using just two of the filters (the 3-stop and a 2-stop) and accepting the slightly faster speed. If you really want to get into slow speed photography, a 10-stop ND filter may be what you need. Look at the likes of Lee (www.leefilters.com) and B+W (www.bpluswfilters.co.uk) filters, and expect to pay around £100. **Ian Farrell**

FROM THE AP FORUM

Fast action shots

Gwilliams asks While I'm fairly new to DSLR cameras, I am learning slowly. I am trying to get as many fast action shots as possible of my partner riding her horse using the continuous shooting setting on my Nikon D3000, but only seem to get six to nine frames before the buffer is full. I've heard that Auto D-Lighting slows the frame rate, but having tried switching it off I can't get any more frames. So, do you think the memory card is at fault and, if so, what should I try? I am using an 8GB SanDisk SDHC memory card.

AlexMonro replies Memory cards come in different speed ratings, and you'll need one that can accept data quickly. I don't know the write



DISAPPOINTING SHARPNESS

Q I recently bought a Nikon D300S as prices of this camera have fallen lately. However, I am disappointed at the sharpness of the JPEG images straight out of the camera when comparing them to my older Nikon D60. When using a 50mm f/1.8D lens on both cameras, the D60's files seem sharper. Should I return the D300S to Nikon? **Amy Moss**

A The D300S is a highly capable camera and I've never heard of any complaints over sharpness. It could well be that there is something wrong with your model, Amy, and a quick way to check would be to go back to the dealer you bought it from and try it side by side with your 50mm f/1.8 lens and another D300S body.

I would also say, though, that cameras at the entry-level end of the scale often apply more in-camera sharpening to images than those aimed at the professional or enthusiast. This is because once sharpening is applied, there is nothing you can do to get rid of it. It's better to start with an unsharpened image and add sharpening somewhere in the digital workflow. Try the experiment again comparing raw images. These are unsharpened and will give you a better way of comparing the two cameras. **Ian Farrell**

speed of the D3000 (it's probably in the manual somewhere), and you don't say which type of SanDisk card you have, but they range from the basic blue ones, rated at 13x Class 2 2MB/s, to the Extreme series 200x Class 10 30MB/s.

I'd have thought that a Class 6 card would probably be fast enough for you, but check the D3000 manual. Turning off as many unnecessary features as possible, such as Auto D-Lighting and lens correction, will allow more of the camera's computing power to be used for the things you need, such as focus and exposure.

Large format replies Having Auto D-Lighting switched on shrinks the buffer to just five frames, which then takes 15 seconds to clear.

Gwilliams replies Huge thanks for all your help. I've just taken delivery of a Transcend Class 10 8GB SDHC card, which has certainly speeded up the ability of the camera to take bursts of photographs. With a slight delay, I can take 40 shots in just a few seconds and the buffer clears very quickly.

f/AQ

Buying a monitor for photography

It's worth upgrading your monitor when putting together a digital darkroom. While a standard PC is fine for digital photography, a run-of-the-mill screen is often lacking in contrast and sharpness so images can vary.

When choosing a new screen, go for an IPS (in-plane switching) LCD screen, rather than a TN (twisted nematic) screen. IPS displays have a much better viewing angle, and generally higher image quality. In the screen's spec, look for the following.

Native resolution and pixel pitch:

Native resolution is defined by the number of pixels along the horizontal and vertical edges, while the pixel pitch is the size of these individual pixels. The smaller the pixel pitch, the sharper an image, but be aware that menus and text will appear smaller, too. Screens of different sizes may share the same resolution, meaning that everything just looks larger on a bigger screen.

Physical size: A big screen is a joy to use, but there are other things to spend your budget on, too.

Brightness and contrast:

A brighter screen isn't always a better screen. Overly bright screens give a false impression of the brightness of a photograph, which can lead to dark prints. Screen brightness is measured in candelas per square metre (cd/m²) and you'll want to be working in the range of 80-120cd/m² most of the time. Many screens can output at 500cd/m² or more, which is great for games but less good for photography.

A higher contrast ratio between black and white gives more clarity, and indicates a screen's ability to show deep blacks and bright highlights at the same time. Don't use a 'dynamic contrast' figure for comparisons, which takes into account the screen's ability to alter brightness to squeeze in more contrast change.

Connection type: Always go for a digital connection. If your PC is old and lacks a DVI digital connector, consider upgrading your graphics card.

Calibration: Remember to calibrate your new screen so the colours, contrast and brightness are representative of how your images will look when printed. **Ian Farrell**

For more on choosing a monitor see AP 21 August 2010

In next week's AP

On sale Tuesday 8 February

ON TEST



HANDS-ON REVIEW

We take a first look at two new compact system cameras in the form of the Olympus E-PL2 and Samsung NX11

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

TECHNIQUE

MASTERCLASS

Paul Hobson shows three readers how to capture stunning wildlife images at Slimbridge Wildfowl & Wetlands Trust

MAGNUM

UNUSUAL SUBJECTS

Magnum's Bruce Gilden talks about his unconventional approach to street/documentary photography



TECHNIQUE

SPEED UP YOUR COMPUTER

Richard Sibley looks at ways to improve your computer's performance when image editing

ON TEST

SONY ALPHA 580

We test Sony's first conventional Alpha DSLR with Full HD video, 16.2MP sensor and 7fps shooting



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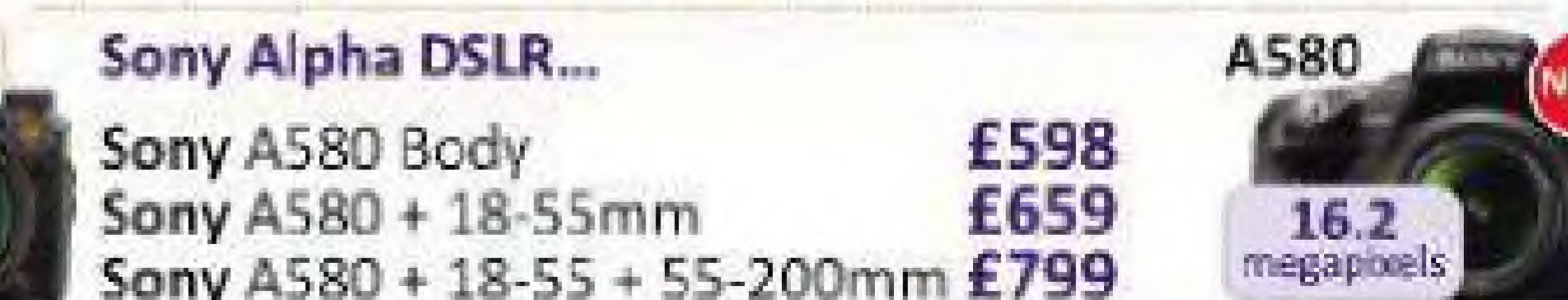


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DMC-GH2, Essential Award & 5 Stars, Photography Blog, December 2010.



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K-7 Body	£639.99
K-7 +18-55mm	£699.99
Please visit our website for even more K-7 offers!	

K-x

Advanced features & user-friendly functions ensure an outstanding level of photographic performance within a compact, lightweight body.

- 12.4 million pixels
- User-friendly operation
- 4.7 fps
- 2.7" LCD Screen

2 year warranty available

K-x Black +18-55mm	£369.99
K-x Black Twin Kit	£529.98
Please visit our website for the other K-x Colours!	

PENTAX K-5

Go ahead and feed your photography obsession with the K-5. With the compact rugged K-5, the world is truly your studio.

- 16.3 million pixels
- Weatherproof body
- 7 frames per second
- Video Recording in HD

2 year warranty available

K-5 Body	£974.99
K-5 +18-55mm	£1,069.99
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PENTAX K-r

Encased in a compact body available in 3 colours, the Pentax K-r combines user-friendly operation with high performances and nice features like the data transmission by infrared.

- 12.4 million pixels
- HDTV-proportion movie recording

2 year warranty available

K-r Black +18-55mm	£489.99
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21mm f/3.2 DA ED IF SMC Ltd	£449.99	77mm f/1.8 SMC DA Limited (BLK)	£795.99	18-55mm f/3.5-5.6 DA AL WR	£189.99
31mm f/1.8 FA SMC Limited	£1,091.99	100mm f/2.8 D FA Macro WR	£561.99	18-55mm DA AL WR (Unboxed)	£60.99
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COMPACT D-SLR

Nikon D3100

Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor, Guide Mode, & full HD D-Movie.

Body Price £389.99

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Nikon CF-DC1 Semi Soft Case £46.99
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COMPACT D-SLR

Nikon D5000

A powerful and versatile SLR camera that delivers superb still images & high definition D-movie clips with sound.

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D5000 + 18-55mm VR £494.99
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COMPACT D-SLR

Nikon D90

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FULL FRAME D-SLR

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The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

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D700 + 105mm VR Micro £2,286.98
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AF-D 16mm f/2.8D Fisheye	£614.99	AF-DC 105mm f/2 Nikkor	£809.99	AF-S 18-105mm f/3.5-5.6G VR	£169.99
AF-D 20mm f/2.8	£469.99	AF-D 135mm f/2.0D	£999.99	AF-S 18-105mm VR (White Box)	£169.99
AF-D 24mm f/2.8D	£344.99	AF-D 180mm f/2.8 IF ED	£634.99	AF-S 18-200mm f/3.5-5.6G VR II	£524.99
AF-S 24mm f/1.4G ED Nikkor	£1,649.00	AF-D 200mm f/4D IF ED	£1,149.99	AF-S 24-70mm f/2.8G ED	£1,199.99
PC-E 24mm f/3.5D ED MF	£1,419.99	AF-S 200mm f/2G IF ED VR	£2,899.99	AF-D 24-85mm f/2.8-4	£529.99
AF-D 28mm f/2.8	£229.99	AF-S 200mm f/2G ED VR II	£4,499.99	AF-S 24-120mm f/4G ED VR	£899.99
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35mm f1.8 AF-S DX Lens	£169.99	AF-S 400mm f/2.8G ED VR	£6,749.99	AF-S 55-200mm f/4-5.6 VR DX	£209.99
PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 500mm f/4G ED VR	£5,899.99	AF-S 55-300mm f/4.5-5.6G VR	£254.99
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- HD Movie
- 3.0" LCD Screen

E-P2 + 14-42mm £629.00
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Panasonic

Panasonic G2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

Among the many innovative technologies & features available on the Lumix G2, the 3.0" Free-Angle Touch-Control LCD is certain to give you the creative freedom to capture stunning photos & HD movies.

Our Price £439.99

Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

See web for details

Panasonic GH2 + 14-140mm O.I.S



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

The brand new Lumix GH2 features Full HD movie recording, a downsized body, and a high speed shooting mode capable of shooting at 40 fps (in 4 MP recording mode).

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DMC-G10 + 14-42mm

Compact 10.0 Megapixel camera with interchangeable lenses recording HD Movie.



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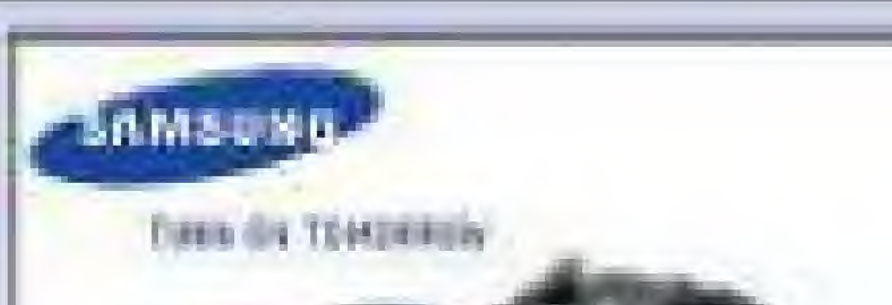
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Tokina

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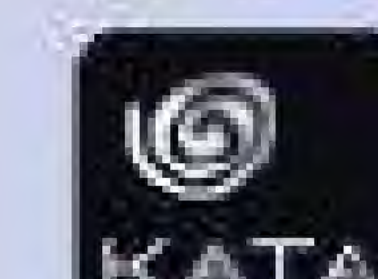
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No.338 Black 11ml	£17.99
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No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 8ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99
No.100XL Black	£18.99
No.100 Black	£12.99
No.100 Cyan / Mag / Yellow	£7.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3

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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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Ink & Photographic

MEMORY

SanDisk COMPACT FLASH

Capacity	Price
2GB 15MB/s	£16.53 £10.39
4GB 30MB/s	£21.76 £13.79
8GB 30MB/s	£36.12 £22.99
16GB 30MB/s	£70.06 £44.39

Capacity	Price
8GB 60MB/s	£67.02 £37.49
16GB 60MB/s	£116.19 £69.99
32GB 60MB/s	£208.89 £139.99

Capacity	Price
16GB 90MB/s	£216.72 £129.99
32GB 90MB/s	£384.27 £249.99
64GB 90MB/s	£719.58 £479.99

SECURE DIGITAL

Capacity	Price
2GB 5MB/s	£8.27 £5.49
4GB 5MB/s	£12.41 £6.79
8GB 5MB/s	£21.10 £12.49
16GB 5MB/s	£39.39 £24.99

Capacity	Price
2GB 15MB/s	£9.57 £5.99
4GB 15MB/s	£15.06 £8.19
8GB 15MB/s	£27.85 £14.79
16GB 15MB/s	£57.22 £29.29

Capacity	Price
4GB 20MB/s	£21.33 £12.99
8GB 20MB/s	£37.42 £21.29
16GB 20MB/s	£72.02 £41.59

Capacity	Price
4GB 30MB/s	£31.55 £21.99
8GB 30MB/s	£54.84 £31.79
16GB 30MB/s	£103.58 £67.79
32GB 30MB/s	£192.57 £132.79

Capacity	Price
2GB Sandisk	£8.84 £5.89
4GB Sandisk	£11.44 £7.29
8GB Sandisk	£20.08 £13.99
16GB Sandisk	£37.35 £24.99

Capacity	Price
1GB Olympus	£19.99 £11.99
2GB Olympus	£24.99 £14.99

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1GB Olympus	£19.99 £11.99
2GB Olympus	£24.99 £14.99

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2GB Olympus	£24.99 £14.99

Capacity	Price
1GB Olympus	£19.99 £11.99
2GB Olympus	£24.99 £14.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

Capacity	Price
NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£9.99
EN-EL15 for Nikon	£9.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

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NB-1L for Canon	£9.99
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NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
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LP-E6 for Canon	£29.99
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NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
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NP400 for Minolta	£12.99
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EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
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CGA-S008 for Panasonic	£9.99
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VGB130 (V2) for Panasonic	£26.99
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D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
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NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

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NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
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EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
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EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
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NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	<



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FLASH GUNS

Nissin

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading updates.



~~£239.95~~ **£199**

Nissin Di622 Speedlite

An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.



~~£109.95~~ **£99**

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.



~~£92.95~~ **£79**

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro or Close-up photography due to the flash light being positioned directly between the camera lens and subject allowing for even shadowless illumination. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.



£119.95

Metz

Metz 48 AF-1

A multi-award winning powerful and versatile flash gun. Vertical sling and horizontal swivelling head, guide number of 48m/ISO100, auto zoom head, wide angle reflector, built-in wireless slave sensor, USB port for downloading updates. Too much spec to list here - a superb flashgun!



METZ MADNESS !!!
20 AA BATTERIES - FREE
FLASH DIFFUSER - FREE



SPECIAL OFFER PRICE

£169.99

Dedicated TTL models for Canon & Nikon

2011 METZ RANGE



Metz 24 AF-1 **£59.99**
Metz 36 AF-5 **£84.99**
Metz 44 AF-1 **£159.99**
Metz 50 AF-1 **£199.99**
Metz 58 AF-2 **£299.99**

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

TTL Flash Cords

1.8m Coiled - Canon **£24.99**
1.8m Coiled - Nikon **£24.99**
1.8m Coiled - Sony **£24.99**
3.0m Straight - Canon **£29.99**
3.0m Straight - Nikon **£29.99**
3.0m Straight - Sony **£32.99**
3.0m Straight - Olympus **£29.99**
3.0m Straight - Pentax **£29.99**
1.5m Coiled - Universal **£49.99**

FLASH ACCESSORIES

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB600, etc.
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc.
Size 3: 68-72 x 46-49mm Nikon SB28, 27, 28, etc.
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc.

£29.95



Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-S40FG2



£10.95

Lastolite

Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstands. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.



38cm Ezybox Hotshoe **£89.95**
38cm Ezybox Hotshoe Kit **£169.95**
60cm Ezybox Hotshoe **£109.95**
60cm Ezybox Hotshoe Kit **£169.95**
76cm Ezybox Hotshoe **£129.95**
76cm Ezybox Hotshoe Kit **£209.95**
Handle Extendable 24-48cm **£21.99**
Handle Extendable 65-150cm **£29.99**
Diffuser Masks 38cm **£39.99**
Diffuser Masks 60cm **£41.99**
Clamp with spigot **£12.99**



Lastolite TriGrip
Handy triangular pop-up reflectors with moulded handle.

TriGrip Mini 45cm **£44.99**
TriGrip Standard 75cm **£59.99**
TriFlip 8-in-1 sleeves for TriGrip **£39.99**

Lastolite Flashgun

TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashguns, plus umbrellas, to a lightstand. The standard TiltHead holds one flashgun, while the TriFlash can hold 1, 2 or 3, for those seeking extra power or quicker recycle times. Available individually or as kits containing light stand and 80cm umbrella.



TiltHead For Single Flashgun **£16.99**
TiltHead Umbrella Kit **£89.99**
TriFlash For 1-3 Flashguns **£39.99**
TriFlash Umbrella Kit **£95.99**

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm **£17.99**
EzyBalance 50cm **£29.99**
XpoBalance 38cm **£34.99**

Full Lastolite range available.
Reflectors, Umbrellas, Paper Roll Backgrounds, HiLite Backgrounds ...and more!

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

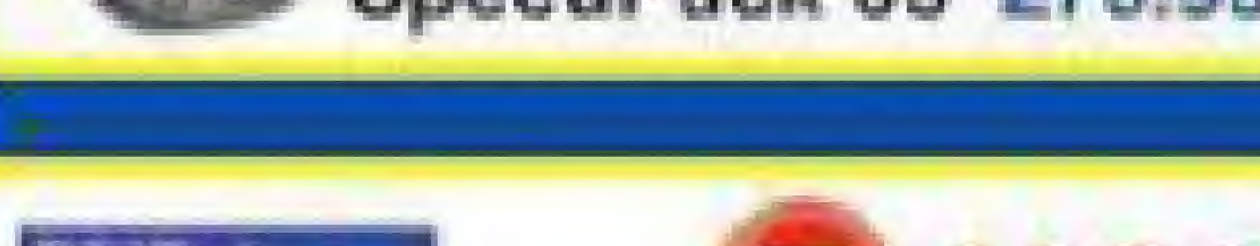
Expedition 4X **£74.95**
Expedition 5X **£87.95**
Expedition 6X **£99.95**
Expedition 7X **£124.95**
Expedition 8X **£142.95**
Expedition 9X **£166.95**



Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 **£56.95**
SpeedPack 85 **£75.95**



Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X **£29.95**
Velocity 7X **£36.95**
Velocity 8X **£42.95**
Velocity 9X **£49.95**
Velocity 10X **£59.95**

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder **£9.95**
Lens Case Pro 50 **£11.95**
Lens Case Pro 100 **£12.95**
Lens Case Pro 200 **£13.95**
Flash Case Medium **£8.95**
Flash Case Large **£9.95**
Rain Cover Medium **£17.95**
Rain Cover Large **£19.95**
MAS Belt Medium **£15.95**

VANGUARD

Vanguard UP-Rise Messenger bags

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger **£59.99**
External Dimensions: 28.0 x 10.5 x 24.0cm
Internal Dimensions: 36.0 x 22.5 x 32.0cm
Laptop Compartment: 12" Laptop

UP-Rise 38 Messenger **£79.99**
External Dimensions: 38.0 x 10.5 x 28.0cm
Internal Dimensions: 44.5 x 22.5 x 36.0cm
Laptop Compartment: 15.1" Laptop

Vanguard UP-Rise Backpacks

Gold award winning range of backpacks, featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 43 Slingbag **£59.99**
UP-Rise 45 Backpack **£75.99**
UP-Rise 46 Backpack **£85.99**
UP-Rise 48 Backpack **£99.99**

Entire Vanguard range available!

Vanguard Pampas Sling Backpack

A range of sling backpacks, with day pack at the top and camera section at the bottom. The bag sits comfortably on your back, and when needed, revolves round to your front for easy access, without removing the bag.

Pampas 37 **£29.99**
External Dimensions: 34.0 x 21.5 x 21.5cm
Internal Dimensions: 17.0 x 19.0 x 13.0cm

Pampas 57 **£39.99**
External Dimensions: 44.5 x 24.0 x 22.0cm
Internal Dimensions: 30.0 x 22.0 x 15.0cm

Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate and compartments keep your accessories safe, tidy and well protected.

Peking 21 **£18.99**
External Dimensions: 29.0 x 22.0 x 17.0cm
Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25 **£21.99**
External Dimensions: 34.0 x 23.0 x 19.5cm
Internal Dimensions: 25.0 x 17.0 x 12.0cm

Entire Vanguard range available!

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L758DR DigitalMaster

£439.99

L398A Deluxe III

£134.99

RT-32 Radio Trigger Module

£89.99

Grey Card

£27.99

Profile Target SEPT2

£129.99

L208 TwinMaster

Analogue, incident and reflected, ambient light only.

£74.99

L308S FlashMate

Digital, incident and reflected, ambient and flash light.

£139.99

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Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

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Gossen DigiSix

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Hahnel Combi TF

Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 models available.

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Radio flash trigger with LCD displays. 2.4GHz, 50m range, 16 channels.

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Extra Receivers **£79.95**

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Plus II **£169.95**
Plus II (x2) **£309.95**

JJC JF Flash Trigger

Radio flash trigger, 433MHz, 20m range, 4 ch.

Receiver & Transmitter **£29.95**
Extra Receivers **£17.95**

Yongnuo CTR-301P

Radio flash trigger with infrared sensor, 433MHz, 30m range, 4 channels.

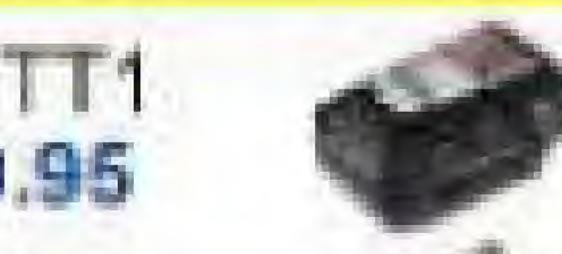
Receiver & Transmitter **£36.95**
Extra Receivers **£19.95**

Mini TT1

£199.95

Flex TT5

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KATA

Kata 3N1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.



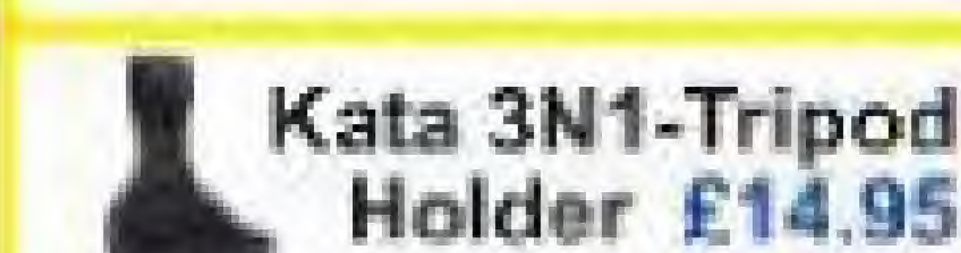
Left Sling Mode Backpack Mode Right Sling Mode



Kata 3N1-10 **£65.95**
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20 **£75.95**
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30 **£85.95**
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm



Kata 3N1-Tripod Holder **£14.95**

For Kata 3N1 bags

Kata 3N1-33 **£119.95**

Based on the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.



DR-465 **£57.95** **DR-466** **£64.95** **DR-467** **£72.95**

DC Shoulder Bags

A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC-445 **£26.95** **DC-437** **£28.95** **DC-439** **£31.95** **DC-441** **£35.95** **DC-443** **£39.95** **DC-445** **£42.95**

Press Reporter Bags

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PR-440 **£129.95**
PR-460 **£149.95**

Kata Elements Covers

Protect your camera against the elements!

E-690 for Small DSLR **£36.95**
E-702 for Large DSLR **£49.95**
E-704 lens extensions **£54.95**

Entire Kata range available!

NANEU

Not Just Another Bag

Adventure K3L

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MANFROTTO TRIPODS

190XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.95	055XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £114.95
190CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £209.95	190CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £219.95
055CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £249.95	055CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £259.95

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790B Monopod Aluminium 5-section Weight: 0.29kg Load: 1.0kg Folded: 39cm Height: 145cm £22.95	776YB Monopod Aluminium 4-section Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm £29.95	695CX Monopod Carbon Fibre 5-section Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm £137.95
679B Monopod Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.95	680B Monopod Aluminium 4-section Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm £45.95	681B Monopod Aluminium 3-section Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £46.95

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492 Ball Head non quick-release 1/4" thread Weight: 0.12kg Load: 2.0kg £29.95	234 Tilt Head Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.95	234RC Tilt Head with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.95
494 RC2 Ball Head with RC2 quick release Weight: 0.32kg Load: 4.0kg £41.95	496 RC2 Ball Head with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.95	498 RC2 Ball Head with RC2 quick release Weight: 0.67kg Load: 8.0kg £76.95
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804 RC2 Pan / Tilt with RC2 quick release Weight: 0.79kg Load: 4.0kg £52.95	808 RC4 Pan / Tilt with RC4 quick release Weight: 1.42kg Load: 8.0kg £98.95	410 Geared Head with RC4 quick release Weight: 1.22kg Load: 5.0kg £149.95
056 3D Head non quick-release 1/4" thread Weight: 0.50kg Load: 3.0kg £26.95	460MG 3D Head magnesium, with RC2 q/release Weight: 0.43kg Load: 3.0kg £64.95	This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa

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Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm
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CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.95

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg
Load: 6.0kg
£22.95

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.40kg
Load: 8.0kg
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NEW RANGE

Brand new range of groundbreaking, lightweight yet sturdy tripods, supplied complete with removable heads.

Hähnel Triad 30 Lite - £39.99
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

Weight: 1.2kg Max Load: 4.0kg
Folded: 56cm Max Height: 142cm

Hähnel Triad 60 Lite - £59.99
4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with 3-way fluid damped pan/tilt head, and carrying case.

Weight: 1.9kg Max Load: 5.0kg
Folded: 61cm Max Height: 162cm

"An excellent value for money tripod"
Amateur Photographer March 2010

NEW for 2011
Triad 40 Lite £49.99

gorillapod

Gorillapod Original (GP1)
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.
Weight: 0.04kg
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An sturdier gorillapod, designed to take an SLR camera.
Weight: 0.16kg Load: 0.7kg
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Gorillapod SLR-ZOOM (GP3)
An even sturdier gorillapod, designed to take an SLR camera with zoom lens.
Weight: 0.24kg Load: 3.0kg
£34.95

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Designed for professionals, is the strongest Gorillapod yet!
Weight: 0.5kg Load: 5.0kg
£92.95

Gorillapod Ball Head
For the SLR-ZOOM or FOCUS
£39.95

TrekTech OPTERA

Trek Tech Optera 460
£39.99

The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

The Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

Trek Tech Optera 230
A smaller version of the above, with 230mm long legs.
£37.99

SHUTTER RELEASES

Hähnel Giga T Pro - NEW FOR 2010

Wireless Shutter Release & Interval Timer

The NEW Hähnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

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RRP: £89.95
SPECIAL OFFER - SAVE £20
£69.99

Hähnel Combi TF - NEW FOR 2010

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

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RRP: £69.95
SPECIAL OFFER - SAVE £20
£49.99

Hähnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

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TREKKING POLES



Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.99

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO - £129.99 £104.99 SAVE £25

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £229.99

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

MagMount The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg. £25.99	MagMount STAR The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg. £29.99	MagMount PRO Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg. £59.99
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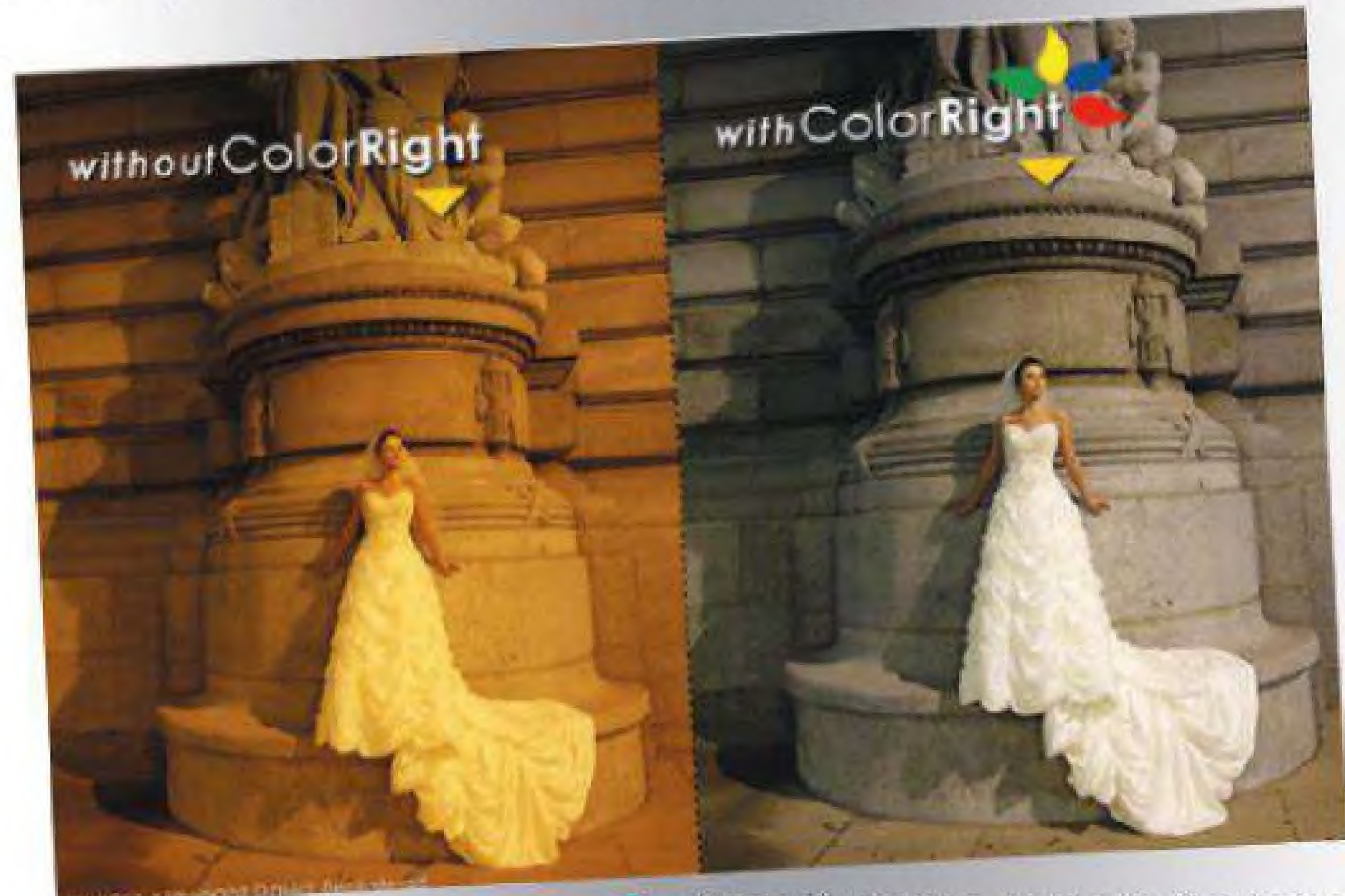
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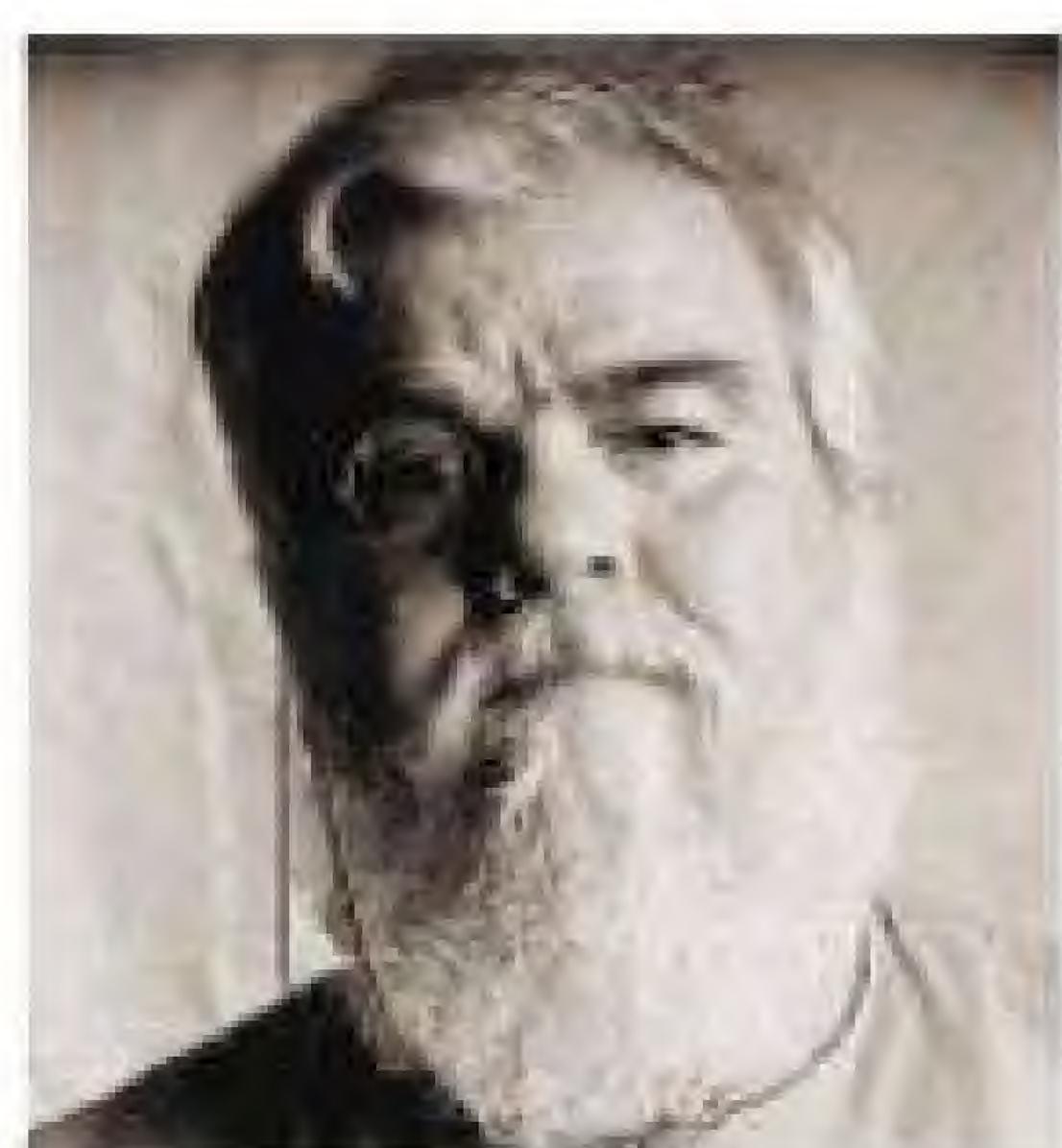
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ROGER HICKS

A photograph is like fiction: it feeds the imagination and holds a mirror up to ourselves

IT'S AMAZING when you think about it, that we read novels or watch television programmes, or go to the theatre or the cinema, or listen to the wireless. Why should we be so interested in the exploits of characters who never existed? And yet we are interested, even to the extent of wanting to know 'what happened afterwards', despite the fact that in fiction there is no 'afterwards'. The characters exist only for the duration of the fiction. What happened 'next' or 'afterwards' is a meaningless question.

To a very large extent, photographs are the same. The people on that little rectangle of paper or plastic, or on our computer screens, are effectively actors in instantaneous dramas that we (and sometimes they, conspiringly) create and record. The picture may tell us more or less about these actors, and it may tell truths or lies.

Here's a picture: a miserable-looking girl in a slightly revealing dress, clearly the victim of violence and exploitation. She is merely a very good actress who enjoyed making up stories. In another picture, she is a 1930s aviatrix. Besides, that was 15 years ago, and in another country; today, she's a biochemist in California. Here's another picture: Mike, hail fellow well met, tankard of beer in hand. He was dying, and knew it. But he knew he couldn't do anything about it, so he might as well die happy. That was a decade ago. He's dead now.

Of course, these are (or were) friends. Otherwise, I would not know what had happened to them. But here's yet another picture: a girl in a Transylvanian dance troupe, exuding happy sexuality as good dancers so often do. Is she married now, perhaps with children? It is quite possible. The picture was half a decade ago, and she must be in her 20s now. These are only the pictures I've taken. What became of Alice Liddell, whom Lewis Carroll delighted to photograph, and for whom he wrote *Alice in Wonderland*? Quite honestly, how much does it matter? The Alice Liddell who the Rev Dodgson photographed was only tangentially the Alice Liddell who grew up, married Mr Hargreaves, and passed away in 1934.

For that matter, look at the pictures you have taken recently. What will become of the people in them? Of course, you can't know – you can only

speculate. Who will you photograph next week, next year, in a decade's time? It doesn't matter. Only the picture matters, and the moment when you took it. In a sense, only that picture is real; everything else is memory or speculation. Unborn tomorrow, and dead yesterday. Why fret about them, if today be sweet? (*Rubaiyyat of Omar Khayyam*, Fitzgerald translation, from memory.)

The more you think about pictures and fiction, the harder it becomes: your train of thought soon derails. Of course, a photograph may be a souvenir.

That is easy enough to understand. There is a picture of my wife, at around the age when we met, beside my desk. And the Transylvania dancer: to me, that's a souvenir, too.

But what if I show my photograph of the Transylvanian dancer to someone else? They

never met her. Indeed, they can never meet exactly the same girl, now that she is half a decade older. All right, she is an attractive young woman, but there are many more attractive young women in magazines. And why would anyone care about a picture of an elderly Tibetan monk?

My suspicion is that both fiction and photographs are prized primarily for what they teach us about ourselves: how we think, how we feel, how we react, in a moment that is shared but not shared, real but not real, where we can imagine them as us and us as them. We can also imagine ourselves as the photographer or writer. How would we take the same picture? What words would we put in the characters' mouths? Pictures and fiction are a neutral ground in which to explore our emotions, hopes and fears.

Attempting to put ourselves in others' shoes may cause us to react differently to others in future. We can wonder what it is like to be them, and (in particular) what it was like to be them at that moment in time. At best, we may even learn to forgive them their trespasses, as we hope that they will forgive us our trespasses against them.

Which is why 'culture' isn't optional, and why a Gradgrindish obsession with facts is counterproductive. Without imagination, we are not fully human, and fiction and photographs feed the imagination. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

CONTACTS

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

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